
Lynda Bunting and Mary K Woods
Descriptive Summary

Title: David Tudor papers

Date (inclusive): 1800-1998, bulk 1940-1996

Number: 980039

Creator/Collector: Tudor, David, 1926-1996

Physical Description: 177.5 Linear Feet

Repository:
The Getty Research Institute
Special Collections
1200 Getty Center Drive, Suite 1100
Los Angeles 90049-1688
reference@getty.edu
URL: http://hdl.handle.net/10020/askref
(310) 440-7390


Request Materials: Request access to the physical materials described in this inventory through the catalog record for this collection. Click here for the access policy.

Language: Collection material is in English

Biographical/Historical Note

Born in Philadelphia, Pa. in 1926, David Tudor studied composition and analysis with Stefan Wolpe, organ and theory with H. William Hawke, and piano with Irma Wolpe Rademacher. He began his professional work at 17 as an organist, and in 1950 established himself as a formidable talent in avant-garde music when he gave the American premiere of the Second Piano Sonata by Pierre Boulez. Until the late 1960s, Tudor gave first or early performances of works by Earle Brown, Sylvano Bussotti, Morton Feldman, Karlheinz Stockhausen, Christian Wolff, Stefan Wolpe, and La Monte Young. His virtuosity and imagination inspired many of these composers to write pieces for him, involving complex graphic notations and performance problems which they felt only Tudor could solve.

During the 1950s, David Tudor held positions as Instructor and Pianist-in-Residence at Black Mountain College, North Carolina, and at the Internationale Ferienkurse fur Neue Musik, Darmstadt. He expanded his performance activity to include the Merce Cunningham Dance Company and John Cage's "Project of Music for Magnetic Tape."

In the late '60s, Tudor gradually ended his active career as a pianist. He had begun to experiment with the electronic modification of sound sources in the late 1950s, departing from the then common practice of fixing music on magnetic tape beforehand. By the end of the '60s, Tudor became fully involved in "live electronic music," producing his own compositions which introduced a new form of "sound art." Many of Tudor's electronic works were associated with collaborative visual forces: light systems, dance, television, theater, film or four-color laser projections. For example, Bandoneon!, composed in 1966 for the E.A.T. performance series 9 Evenings: Theatre & Engineering, called for lighting and audio circuitry, moving loudspeaker sculptures, and projected video images, all actuated by the bandoneon. As a core artist invited to collaborate on the design of the Pepsi-Cola Pavilion for Expo' 70 in Osaka, Tudor worked with two sculptors and an environmental artist, and conceived and performed new electronic pieces for the pavilion space. Tudor's sound installation Rainforest IV (1973) involved collaboration with the video artist Bill Viola, who credits Tudor with helping him develop his approach to sound in video.

Tudor had been affiliated with the Merce Cunningham Dance Company since its inception in the summer of 1953. When John Cage died in August 1992, Tudor succeeded him as Music Director. The company commissioned many works from Tudor, including Rainforest I (1968), Toneburst (1975), Forest Speech (1976), Weatherings (1978), Phonemes (1981), Sextet for Seven (1982), Fragments (1984), Webwork (1987), and Virtual Focus (1990). Tudor's electronic piece Soundings: Ocean Diary (1994) comprised the electronic portion of Cage's last composition, Ocean, a work for dancers and large orchestral forces positioned around the audience.

1964 Fluorescent sound (for Robert Rauschenberg piece Elgin Tie), Moderna Museet, Stockholm, September 13
<table>
<thead>
<tr>
<th>Year</th>
<th>Work Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>1966</td>
<td><em>Bandoneon!</em> (with projected video images by Lowell Cross), 9 evenings: Theater &amp; Engineering, New York, October 14 and 18</td>
</tr>
<tr>
<td>1968</td>
<td><em>Video III</em> (with Lowell Cross), University of California, San Diego, May 10</td>
</tr>
<tr>
<td>1969</td>
<td><em>Assemblage</em> (with John Cage and Gordon Mumma), a production of KQED-TV film group, San Francisco, October-November</td>
</tr>
<tr>
<td>1969</td>
<td><em>Reunion</em> (with David Behrman, John Cage, Lowell Cross, Marcel Duchamp, Teeny Duchamp, and Gordon Mumma), Ryerson Polytechnical Institute, Toronto, March 5</td>
</tr>
<tr>
<td>1970</td>
<td><em>Video/Laser I</em> (with Lowell Cross), Mills College Tape Music Center, Oakland, California, May 9</td>
</tr>
<tr>
<td>1970</td>
<td><em>First week of June</em> (John Cage and Gordon Mumma), Paris, France, June 5</td>
</tr>
<tr>
<td>1970</td>
<td><em>Video/Laser II</em>; (with Lowell Cross, Carson Jeffries), University of California, Berkeley, January-February; installed at the Pepsi Pavilion, Expo ’70, Osaka, Japan</td>
</tr>
<tr>
<td>1970</td>
<td><em>4 Pepsi Pieces</em>: <em>Pepsibird</em>, <em>Anima Pepsi</em>, <em>Pepsillator</em>, <em>Microphone</em> (for the Pepsi Pavilion), Expo ’70, Osaka, Japan, March/April</td>
</tr>
<tr>
<td>1972</td>
<td><em>Melodies for Amplified Bandoneon</em> (for Merce Cunningham: <em>Events</em>), February</td>
</tr>
<tr>
<td>1972</td>
<td><em>Monobird</em> (with John Cage: <em>Birdcage</em>), Musik/Film/Dia/Licht Festival, Munich, August 30</td>
</tr>
<tr>
<td>1973</td>
<td><em>Laser Bird</em> Center for new Performing Arts, University of Iowa, Iowa City, June 12-14</td>
</tr>
<tr>
<td>1974</td>
<td><em>Microphone</em> (1 to 9), research project in multitrack recording, Center for Contemporary Music, Mills College, May</td>
</tr>
<tr>
<td>1974</td>
<td><em>Rainforest IV</em> (group composition), New Music in New Hampshire, Chocorua, New Hampshire, July</td>
</tr>
<tr>
<td>1975</td>
<td><em>Free Spectral Range II</em> (with Lowell Cross), University of Iowa, Iowa City, June</td>
</tr>
<tr>
<td>1975</td>
<td><em>Free Spectral Range I</em>; (with Lowell Cross), Oberlin Conservatory of Music, Oberlin, Ohio, February 16</td>
</tr>
<tr>
<td>1975</td>
<td><em>Photocell Action</em> with light composition by Anthony Martin (for Merce Cunningham: <em>Event</em>)</td>
</tr>
<tr>
<td>1976</td>
<td><em>Toneburst</em> (commission for Merce Cunningham: <em>Sounddance</em>), Detroit, Michigan, March 8</td>
</tr>
<tr>
<td>1976</td>
<td><em>Free Spectral Range III</em> (with Lowell Cross), 4th Cervantino Festival, Mexico City</td>
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<tr>
<td>1976</td>
<td><em>Forest Speech</em> (for Merce Cunningham: <em>Event</em>)</td>
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<tr>
<td>1977</td>
<td><em>Pulsers</em>, Festival d’Automne, Paris</td>
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<tr>
<td>1977</td>
<td><em>Free Spectral Range IV</em> (with Lowell Cross), World Music Days, Bonn</td>
</tr>
<tr>
<td>1978</td>
<td><em>Video Pulsers</em> (collaboration with Viola Farber and Robert Rauschenberg: <em>Brazos River</em>), a production of KERA-TV, Dallas, Texas</td>
</tr>
<tr>
<td>1978</td>
<td><em>Pulsers 2</em>, New York University, New York City</td>
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<tr>
<td>1978</td>
<td><em>Forest Speech 2</em> (group work), The Kitchen, New York City</td>
</tr>
<tr>
<td>1979</td>
<td><em>Weatherings</em> (commission for Merce Cunningham: <em>Exchange</em>), New York City, September 27</td>
</tr>
<tr>
<td>1979</td>
<td><em>Laser Concert</em> (with Lowell Cross), Xenon, New York City (This work evolved from Video/Laser III, first performed by Cross, William Hibbard and Carson Jeffries at Hancher Auditorium, University of Iowa, November 29, 1972)</td>
</tr>
<tr>
<td>1979</td>
<td><em>Audio Laser</em> (with Lowell Cross), videotape produced by Composers’ Forum, New York City</td>
</tr>
<tr>
<td>1981</td>
<td><em>Phonemes</em> (commission for Merce Cunningham: <em>Channels/Inserts</em>), New York City, January</td>
</tr>
<tr>
<td>1981</td>
<td><em>Sextet for Seven</em> (commission for Merce Cunningham: <em>Sextet</em>), Paris, France, October 27 (N.B. in Cunningham chronology as Quartet)</td>
</tr>
<tr>
<td>1982</td>
<td><em>Likeness to Voices/Dialectics</em> (commissioned by the Gulbenkian Foundation and realized at the Metz Centre Européen pour la Recherche Musicale) IRCAM, Paris</td>
</tr>
<tr>
<td>1982</td>
<td><em>Sea Tails</em> (collaboration with Jackie Monnier and Molly Davies), three-channel video installation produced with a grant from the French government, June</td>
</tr>
<tr>
<td>1983</td>
<td><em>Dialects</em>, Mills College Concert Hall, October 5</td>
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<tr>
<td>1983</td>
<td><em>Fragments</em> (for Merce Cunningham: <em>Phrases</em>), Angers, December 7</td>
</tr>
<tr>
<td>1985</td>
<td><em>Hedgehog</em>, Mobius, Boston, September 28 and 29</td>
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<tr>
<td>1985</td>
<td><em>Web, for John Cage</em>, WDR, Cologne, April</td>
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<tr>
<td>1986</td>
<td><em>Electronics with talking shrimp</em>, Clocktower, New York City, April 25</td>
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<tr>
<td>1986</td>
<td><em>9 lines reflected</em> (with Jackie Monnier), Whitney Museum at Philip Morris, New York City, September 17</td>
</tr>
<tr>
<td>1986</td>
<td><em>Sea tails (sound totem version)</em>, Whitney Museum at Philip Morris, New York City, September 17</td>
</tr>
<tr>
<td>1987</td>
<td><em>Line &amp; cluster</em>, Munich, November 17</td>
</tr>
<tr>
<td>1987</td>
<td><em>Web for John Cage II</em>, Munich, October 17</td>
</tr>
<tr>
<td>1987</td>
<td><em>Webwork</em> (for Merce Cunningham), New York, March 4</td>
</tr>
<tr>
<td>1987</td>
<td><em>Five stone</em> (with John Cage), Berlin, June 16</td>
</tr>
</tbody>
</table>
1990  Virtual focus (for Merce Cunningham: Polarity), New York City, March 20
1991  Coefficient I
Coefficient: frictional percussion and electronics, S.E.M. Ensemble, Paula Cooper Gallery, February 26
1992  Neural network plus (for Merce Cunningham), November
1994  Untitled (1975/1994) (for Merce Cunningham, based on Toneburst, Lyons, France, November
Soundings: ocean diary (for Merce Cunningham), Bruxelles, Belgium, May 17
1996  Toneburst: maps and fragments (with Sophia Ogielska), Wesleyan University, September

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http://hdl.handle.net/10020/cifa980039

Acquisition Information

Processing History
The David Tudor papers were received in two large separate acquisitions between 1994 and 1998. Additions to the collection were received in 2001 from John Holzaepfel, Joy Nemiroff, Julie Martin and Billy Klüver, and Earle Brown. The first shipment arrived in 1994. It consisted of 9 linear feet of papers, mostly dating from the 1950s and 1960s and related to Tudor's piano performances. Gale Cohen and John Holzaepfel inventoried and organized this group of material prior to its acquisition. Philip Curtis processed and cataloged the collection in 1995.

The second shipment, which arrived in 1998, comprised 180 linear feet, covering nearly all aspects of Tudor's life and work. The supplement required extensive organization. Lynda Bunting began this work in June 1998. Farris Wahbeh organized series into chronological order as Bunting identified them. Kelly Nipper conducted final processing on many of the series. Nancy Perloff processed and cataloged small parts of the collection and wrote the Biographical Note. Joy Refuerzo numbered the folders.

Cataloging and processing of Series I-IX was completed in October 1999. Additions to the collection received in 2001 were processed and integrated in 2001 and 2002 by J. Gibbs: 7 audio tapes of Tudor performing in Darmstadt, donated by John Holzaepfel; personal papers and photographs of Tudor donated by Joy Nemiroff; a drawing for Island Eye Island Ear, donated by Julie Martin and Billy Klüver; and photographs of Tudor donated by Earle Brown.

From the summer of 1999 to early 2002, John D.S. Adams and Tom Erbe reformatted the audio tapes, except for a few that were damaged and a few blank and duplicate tapes. In 2011 Mary K Woods migrated the digital masters of the audio recordings and made them available online. Connect to digitized audio recordings. Access to audio recordings of Tudor compositions is provided for private study, scholarship, and research purposes only. Access to other audio recordings is available only to on-site Readers and Getty staff.

Digitized Audio Recordings
The audio tapes in Series X were reformatted by John D.S. Adams and Tom Erbe from the summer of 1999 to early 2002. In 2011 Mary K Woods migrated the masters to digital audio files. Connect to digitized audio recordings. Access is provided for private study, scholarship, and research purposes only. Audio recordings of Tudor compositions are available online. Access to other audio recordings is available only to on-site Readers and Getty staff.

Separated Material
620 published scores, books and periodicals were transferred to the Getty Research Library in 7 separate actions. These items may be accessed by searching the Library's catalog. Search by Provenance: "David Tudor" to see a list of these materials.

3 linear feet (6 boxes) of maps, travel brochures, junk mail, catalogs and advertisements, all non-music related, were deaccessioned March 1999. 3 linear feet (5 boxes) of travel brochures, junk mail, catalogs, out of scope clippings and newspapers, and objects were deaccessioned August 1999. 4.5 linear feet (9 boxes, 1 oversize folder) of recipe clippings, ephemera related to food, health and gardening, and unused postcards were deaccessioned September 1999.

Scope and Content of Collection
The collection comprehensively depicts David Tudor’s participation in post-World War II experimental and avant-garde music. Scores by other composers, notably John Cage, Earle Brown, Morton Feldman, Christian Wolff, Sylvano Bussotti and Karlheinz Stockhausen, Tudor’s realizations of their scores, and his electronic compositional materials, form the most significant part of the collection. Extensive project files concern the scheduling and development of his piano concerts and electronic compositions. Electronic research files with equipment catalogs and notes show how Tudor taught himself complicated mathematics, equipment systems, and circuitry in order to gain the requisite technical knowledge to compose his electronic work. Articles and reviews, a nearly complete set of Tudor’s programs, a large collection of audio tapes, videotapes, and photographs augment the documentation of his performing and composing activities. Letters from colleagues and friends, dating from 1938-1996, exhibit the respect and devotion Tudor commanded as a serious interpreter and creator of avant-garde music. The collection also contains personal effects, including recipes, notes, and various materials concerning his spiritual beliefs, and his financial records.

**Subjects - Names**
Tudor, David, 1926-1996

**Subjects - Topics**
Aleatory music
Avant-garde (Music)
Composers
Electronic music
Music -- Interpretation (Phrasing, dynamics, etc.)
Musical sketches

**Genres and Forms of Material**
Photographs -- 20th century
Recipes
Scores -- 20th century
Videotapes
Audiocassettes
Audiotapes

**Contributors**
Jennings, Terry
Kagel, Mauricio
Fine, Albert
Ichianagi, Toshi, 1933-
Experiments in Art and Technology (Organization)
Tudor, David, 1926-1996
Feldman, Morton, 1926-1987
Cross, Lowell M.
Cunningham, Merce
Stockhausen, Karlheinz, 1928-2007
Young, La Monte
Ono, Yōko
Corner, Philip
Richards, Mary Caroline
Nilsson, Bo
Wolpe, Stefan
Oliveros, Pauline, 1932-2016
Wolff, Christian, 1934-
Lucier, Alvin
Merce Cunningham Dance Company
Viola, Bill, 1951-
Cowell, Henry, 1897-1965
Cardew, Cornelius
Cage, John
Bussotti, Sylvano
Brown, Earle, 1926-2002
Brecht, George
Boulez, Pierre, 1925-2016
Biel, Michael von

Series I. **Scores and realizations, 1800-1995, undated, bulk 1941-1977**

*Physical Description:* 47 boxes

*Scope and Content Note*

A large collection of scores and performance realizations spans Tudor's entire professional life, from his early student and organ work, throughout his career as the premier avant-garde pianist, to his own later electronic compositions. It includes scores and performance instructions by other composers, Tudor's handwritten worksheets and realizations created in the course of preparing for his piano concerts, electronic compositional materials, early transcriptions of scores, and notes.

*Arrangement*

Arranged in two subseries: Series I.A. Tudor's early years; Series I.B. works by others.

Series I.A. **Tudor, early, 1940s-1994, undated**

*Physical Description:* 5 box(es)

*Scope and Content Note*

This subseries contains Tudor's early piano and organ work, and scores for his electronic compositions. His early work consists of handcopied scores for piano and organ music, and notes taken when he was Stefan Wolpe's student. Tudor's electronic compositions are represented with handwritten flow diagrams (i.e., schematics of his tabletop instrument set-ups, which in effect display how the instrument is to be constructed) and lists of inputs/outputs for different performance instantiations, many of which are unidentified. There are also miscellaneous notes for his electronic music.

*Arrangement*

Arranged topically.

box 1, folder 1
**Manuscript copies of scores and early work, undated**

**Piano compositions**

*Scope and Content Note*

Includes Bach, Couperin, Liszt, Wagner, Stravinsky, Wolpe.

box 1, folder 2
**Compositions**

*Scope and Content Note*

Mostly Schönberg.

box 1, folder 3
**Compositions**

*Scope and Content Note*

Includes Beethoven, Bach, Walther.
<table>
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<tr>
<th>Box/Folder</th>
<th>Description</th>
<th>Notes</th>
</tr>
</thead>
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<tr>
<td>1, 4</td>
<td>&quot;orn[a]mentation&quot;</td>
<td>Scope and Content Note</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Includes compositions by Bach and Couperin.</td>
</tr>
<tr>
<td>1, 5</td>
<td>Compositions and notes</td>
<td>Scope and Content Note</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Solo piano music by Bartok, Busoni, Liszt, Hauer and unidentified. Includes transcriptions, performance notes, worksheets, and technical exercises with fingerings.</td>
</tr>
<tr>
<td>1, 6</td>
<td>Vocal music compositions</td>
<td></td>
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<tr>
<td>1, 7-8</td>
<td>Church music</td>
<td></td>
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<tr>
<td>2, 1</td>
<td>Lectures and texts by Wolpe</td>
<td>Scope and Content Note</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Tudor handwritten and typed versions of Wolpe lectures and texts.</td>
</tr>
<tr>
<td>2, 2</td>
<td>&quot;My work with W.[olpe]&quot;</td>
<td>Scope and Content Note</td>
</tr>
<tr>
<td>2, 3</td>
<td>&quot;My work to 1942&quot;</td>
<td>Notes and musical writings, and 3 pages from Associateship Examination (1942) with record of marks.</td>
</tr>
<tr>
<td>2, 4</td>
<td>Music notes</td>
<td>Scope and Content Note</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Musical form, practice and techniques; transcribed texts by Frescobaldi, Schönberg, Kandinsky and others.</td>
</tr>
<tr>
<td>2, 5</td>
<td>Music notes</td>
<td>Scope and Content Note</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Transcribed texts by Kandinsky, Charles Tournemire, and others.</td>
</tr>
<tr>
<td>2, 6</td>
<td>Music relating to Sigurd Rascher</td>
<td>Scope and Content Note</td>
</tr>
<tr>
<td>2, 7</td>
<td>Ferruccio Busoni</td>
<td>List of programs and pianoforte repertory compositions copied by Tudor.</td>
</tr>
<tr>
<td>2, 8</td>
<td>Notes - registrations</td>
<td></td>
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<tr>
<td>2, 9</td>
<td>Notes - circa 1940s</td>
<td></td>
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<tr>
<td>2, 10</td>
<td>Notes - tempo, dynamics, touch</td>
<td></td>
</tr>
<tr>
<td>2, 11-12</td>
<td>Notes - list of piano compositions by others</td>
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<tr>
<td>3, 2-4</td>
<td>Bandoneon!, 1966</td>
<td></td>
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<tr>
<td>3, 5</td>
<td>Channels/inserts, 1987</td>
<td></td>
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<tr>
<td>3, 6</td>
<td>Dialects, 1984</td>
<td></td>
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<tr>
<td>3, 7</td>
<td>Electronics with talking shrimp, 1986</td>
<td></td>
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<tr>
<td>3, 8</td>
<td>Event (title of Merce Cunningham work), 1987-1990</td>
<td></td>
</tr>
<tr>
<td>3, 9</td>
<td>Forest speech, 1976-1978</td>
<td></td>
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<tr>
<td></td>
<td>Physical Description:</td>
<td></td>
</tr>
<tr>
<td>3, 10</td>
<td>4 Pepsi pieces, 1970</td>
<td></td>
</tr>
<tr>
<td>3, 11</td>
<td>Free spectral range IV, 1977</td>
<td></td>
</tr>
<tr>
<td>3, 12</td>
<td>Hedgehog, 1985</td>
<td></td>
</tr>
</tbody>
</table>
Series I.A. Tudor, early, 1940s-1994, undated


box 3, folder 13 Laser bird, 1973
box 3, folder 14 Laser rock, 1973
box 3, folder 15 Likeness to voices/Dialectics, 1982
box 3, folder 16 Line and cluster, 1986
box 3, folder 17 Lines and reflections, undated
box 3, folder 18 Microphone, 1973
  Scope and Content Note
  See oversize box 167, folder 1, for record cover.

box 3, folder 19 Monobird, 1972
box 3, folder 20 Neural network plus, 1992
box 3, folder 21 Neural synthesis, 1993
box 3, folder 22 9 lines, reflected, 1987
  Scope and Content Note
  For Cunningham dance "Channels/Inserts."

box 3, folder 25 Phrases, 1986
box 3, folder 26 Pulser, 1976-1978
  Scope and Content Note
  See also: box 167*, folder 1, for record cover.

box 3, folder 27 Rainforest, 1968
box 3, folder 28 Rainforest 3, 1972
box 3, folder 29 Rainforest IV, 1973
box 3, folder 30 Rotating loudspeakers, 1977
box 3, folder 31 Sea tails, 1983
box 3, folder 32 Sextet for seven (Quartet?), 1985
box 3E, folder 1 Soundings: ocean diary, 1994
box 3E, folder 2 Toneburst, 1975
box 3E, folder 3 Untitled (Homage to Toshi Ichiyanagi), 1972
box 3E, folder 4 Video pulser, 1977
box 3E, folder 5 Virtual focus, 1990
box 3E, folder 6 Weatherings, 1979
box 3E, folder 7 Web for John Cage II, 1988
  Scope and Content Note
  Performed at the Alternative Museum, 1989

box 3E, folder 8 Webwork, 1987
  Scope and Content Note
  For Cunningham dance "Shards."

box 4, folder 1-2 Unidentified flow diagrams, undated
box 4, folder 3 Unidentified worksheets, undated
box 4, folder 4-15 Unidentified inputs/outputs, undated
box 4, folder Miscellaneous electronic music notes, undated
16-21
box *167, folder 1 Record covers, undated
  Scope and Content Note

1949-1966
Various projects, 1949-1954
Scope and Content Note
Includes 1 letter each from Lionel Nowak of Bennington College (1953), Peggy Glanville-Hicks of Composer's Forum (1954) and Gino Negri (1954); 12 items.

Darmstadt, 1956-1961
Scope and Content Note
List of Tudor's performances, lists of students and correspondence with Wolfgang Steinecke, circa 40 items.

Institute National Belge de Radiodiffusion, 1956
Scope and Content Note
10 letters and contracts.

Norddeutscher Rundfunk, 1956
Scope and Content Note
6 letters and contracts.

Südwestfunk, 1956
Scope and Content Note
9 letters and contracts.

Universal Edition, 1956
Scope and Content Note
9 letters and contracts.

Westdeutscher Rundfunk, 1956
Scope and Content Note
9 letters and contracts.

Various projects, 1956
Scope and Content Note
Includes 6 letters from Wolfgang Steinecke (Darmstadt), 7 items with William Glock of the International Music Association and a telegram and letter from Bengt Hambraeus; 46 items.

Radiotjänst, 1957
Scope and Content Note
15 letters and contracts from Bengt Hambraeus.

Westdeutscher Rundfunk, 1957
Scope and Content Note
10 letters and contracts.

Various projects, 1957
Scope and Content Note
Includes 1 letter each from William Glock of the International Music Association, Gunnar Larsson (+ copy) and Lionel Nowak of Bennington College; 20 items.

Norddeutscher Rundfunk, 1958
Scope and Content Note
7 letters and contracts
box 15, folder 13

Radiotjänst and Sveriges Radio, 1958

Scope and Content Note
8 letters and cards from Bengt Hambraeus.

box 15, folder 14

Westdeutscher Rundfunk, 1958

Scope and Content Note
14 letters and contracts.

box 15, folder 15

Various projects, 1958

Scope and Content Note
Includes 3 letters from Gunnar Bucht of Fylkingen; letter, contracts and payment receipts from Institut National Belge de Radiodiffusion; 4 letters and contracts from Hessischer Rundfunk; and correspondence between Cage and Wilfred Mellers of Univ. of Birmingham, William Glock and Han Fischli from Kunstgewerbe museum Zürich; circa 50 items.

box 15, folder 16

Hessischer Rundfunk, 1959

Scope and Content Note
6 letters and contracts.

box 15, folder 17

Westdeutscher Rundfunk, 1959

Scope and Content Note
10 letters and contracts.

box 15, folder 18

Various projects, 1959

Scope and Content Note
Includes 5 letters and contracts from Radio Bremen, 1 letter from Bengt Hambraeus, and 4 letters and contracts from Vega, Paris; 26 items.

box 15, folder 19

Various projects, 1960

Scope and Content Note
Includes 2 letters from and 1 letter to Wolfgang Steinecke, 3 letters and contracts from Westdeutscher Rundfunk, 5 letters and contracts from Universal Edition, 1 letter from Bengt Hambraeus; 32 items.

box 15, folder 20

Various projects, 1961

Scope and Content Note
Includes 4 letters from the Montreal Festivals Society, 3 letters from Cercle d’Art Contemporain, 5 letters from I Semana de Música de Vanguarda, Rio, 4 letters from Westdeutscher Rundfunk and 1 letter from Heinz-Klaus Metzger of Ring also signed by Bussotti; circa 40 items.

box 15, folder 21

Various projects, 1962

Scope and Content Note
14 items.

box 15, folder 22

Anthroposophical Society performance, NY, 1963

Scope and Content Note
2 letters and 2 typed programs.

box 15, folder 23

Various projects, 1963

Scope and Content Note
Includes 3 letters from the New York Philharmonic and 3 letters from Wergo, Köln; 23 items.
box 15, folder 24  East-West Festival, San Francisco Tape Music Center, 1964  
Scope and Content Note  
8 sheets of notes.

box 15, folder 25  KPFA/San Francisco Tape Music Center, 1964  
Scope and Content Note  
12 sheets of notes.

box 15, folder 26  Various projects, 1964  
Scope and Content Note  
Includes 3 letters from the New York Philharmonic; 7 items.

box 15, folder 27  Various projects, 1965  
Scope and Content Note  
Includes 3 letters, a telegram and a contract from WGBH; 11 items.

box 15, folder 28  SUNY, Buffalo, 1965-1966  
Scope and Content Note  
Large folder of material generated when Tudor was hired as Creative Associate.  
Includes medical insurance information, 4 cards and 1 sheet of notes by John Cage, and programs and other printed matter.

Series I.B.  Other composers, 1800-1995, undated, bulk 1941-1977  
Physical Description: 43 boxes  
Scope and Content Note  
This subseries consists of printed and manuscript scores, sketches, drafts and performance instructions by prominent avant-garde composers in the United States and Europe, organized alphabetically by composer. Tudor's annotations on the scores, along with his worksheets and realizations, show something of the history of the compositions and of Tudor's working relationship with the composers. The range of music, from composers who Tudor knew well and whose music he frequently played to composers who sent unsolicited music he never performed, gives an overview of the major stylistic trends in new music piano repertoire of the 1950s and 1960s. Items of particular interest include Cage's *Concert for piano and orchestra*, *Concerto for prepared piano and chamber orchestra*, *4'33"*, *Music of changes*, *Theatre piece*, *Variations II*, and *Winter music*; Brown's *Folio: December 1952*, *Four systems*, and *25 pages*; Bussotti's *Pièces de chair II*; Feldman's *Intersection II* and *Ixion*; Stockhausen's *Nr. 7 Klavierstück XI*; and Wolff's *Duo for pianists I*, *For pianist, For 6 or 7 players (music for Merce Cunningham)*, which includes Cage's realizations, and *Suite II*. Other composers represented by scores include Michael von Biel, Pierre Boulez, Henry Cowell, Albert Fine, Toshi Ichiyanagi, Terry Jennings, Mauricio Kagel, Alvin Lucier, Bo Nilsson, Pauline Oliveros, Stefan Wolpe, and La Monte Young.  
Arrangement  
Arranged alphabetically with unidentified materials at the end.

box 167*, folder 2  Ammann, Benno, 3 pieces for piano, undated  
Andersen, Eric, 1964-1966, undated  

box 5, folder 1  Opus 1966, 1966  

box 5, folder 1  Opus, undated  

box 5, folder 1  Opus 48, 1964  
Scope and Content Note  
On same sheet as *Opus 46* (See Fluxus codex, p. 172.)
Series I.B. Other composers, 1800-1995, undated, bulk 1941-1977


980039 12

Applebaum, Mark, 1991-1995
- Mt. Moriah: a string quartet in 4 movements, 1992
- S-tog, 1991
- 2. Speculate..., 1995

Arma, Paul (aka Imre Weisshaus), 1929-1935
- Sketches for male choir, 1929
- Burlesque for piano, 1930
- Second sonatina for children, 1935

Ashley, Robert, Maneuvers for small hands, 1961

Austin, Larry, Accidents, 1967

Baker, Lawrence Scott, "Unfinished to be added to keyboard music & extra materials," circa 1968
Baldwin, Bertram, 1961-1962, undated
- Ill 58 Piano, undated
- Nursery tale with exigesis, 1961-1962

Ballif, Claude, 3rd. sonate für klavier (op. 29), undated
Bartlett, Martin, Cité libre, 1966
Beethoven, Ludwig, Tempi, undated

Behrman, David, 1959-1968, undated
- Litanies of the glider, 1968

Bekaeft, Jacques, 1968-1971
- Quiet space, 1968-1971
- Summer music, 1970

Berg, Gunnar, Gaffky's assortiment 1-10, 1959
Biel, Michael von, 1960-1965
- Book for 3, 1961
- For two pianos # I, II and III, 1960 or 1961
- Für Klavier nr. 2, 1964 or 1965
- Für Klavier nr. 5, 1965
- Two-piano piece I, 1960 or 1961
- For 2 pianos II, 1961
- Septenary, 1964

Boelzner, Gordon, Intimate music - for piano, undated
Boucourechliev, André, Unidentified, 1959
Boulez, Pierre, 1946-1961
- 2ème sonate, 1946-1948
- Structures, 1955
- Troisième sonate pour piano, 1958
- 2ème sonate pour piano, 1950
- Troisième sonate pour piano - formant 2-trope, 1961

Braun, Peter Michael, Mutationen für klavier, 1959
Series I.B. Other composers, 1800-1995, undated, bulk 1941-1977


Brecht, George, Various works, 1959-1963
Scope and Content Note
Includes Candle-piece for radios, 1959; Card-piece for voice, 1959; Eight piano transcriptions, 1963, and many "events."

Brooks, M. Steven, Dimorphism (1), 1973
Brown, Earle, 1952-1959, undated
Folio: November 1952 (Synergy), 1952
Hodography #1, 1959
Music for cello and piano, 1957
Pentathis, 1958
Folio: December 1952, 1952
Scope and Content Note
Includes realizations which were most likely used for the 1974 recording of December 1952 that appears on the album Times five. See also Cage score WBAI.

For David Tudor, 1952-1953
Scope and Content Note
Four scores bound together, all titled "For David Tudor" but with different dates: May 28, 1953; March 1953; April 1953; Nov. 1952.

For Merce, 1953
Four more, 1956
Four systems, scores, 1954
Scope and Content Note
Two different manuscript scores by Brown, both dated Jan 20, 1954. One ink and pencil on cardboard, the other ink and pencil on paper. The paper version includes directions which begin, "may be played in any sequence..." Both are dedicated to Tudor for his birthday. Included is one photographic copy of the paper score. Also includes a realization by Tudor (3 sheets).

Four systems, realizations, 1954
Scope and Content Note
Tudor's realization and working notes for Four Systems. For more information, see research file in repository for inventory notes by Gale Cohen with annotations by Tudor.

Indices, 1954
Music for cello and piano, 1955
Music for "Trio for 5 dancers", 1953
Scope and Content Note
Based on floor plan of dance by Carolyn Brown.

Music for violin, cello and piano, 1952
Perspectives, 1952
Three pieces for piano, undated
25 pages, 1953

"Folio," 1953
Scope and Content Note
David Magnus speculates this one-page-score was composed for "Folio," but was excluded in the final edition. 3 sheets dated 3/53.

Buel, Charles, Thirteen fragments for piano, 1967
Busoni, Ferruccio, *Indianische fantasie für klavier und orchester (op. 44)*, 1915

Bussotti, Sylvano, 1959-1961, undated

*Couple pour flauto et piano, 1959*

*Coeur pour batteur, 1959*

*Five pieces for David Tudor (extraits de pièces de chair II), 1959*

*Pièces de chair II, 1959*

*Pour clavier (après Pièces de chair II), 1961*

*Couple pour flute et piano sette fogli, undated*

*per tre sul piano (from sette fogli), undated*

*Small pieces of ephemera, undated*

Byrd, Joseph Hunter, *Sonata for piano keyboard, undated*

Cage, John, 1936-1993, undated

*Cartridge music, 1960*

*Cac NEW Concert for piano and orchestra, 1957-1958*

Scope and Content Note

circa 10 pages missing. See box 7 and box 175*-183* for related materials. Used for Cunningham's "Antic Meet" and Cage's "Indeterminacy" lecture and recording. The piano part for this piece may be presented by itself as *Solo for piano*.

*Cac NEW Concert for piano and orchestra, 1957-1958*

Scope and Content Note

Tudor's second realization (Draft, in pencil, 45 pages)

*Cac NEW Concert for piano and orchestra, 1957-1958*

Scope and Content Note

First realization (binder) and supplemental sheets (R15).

*Cac NEW Concert for piano and orchestra, 1957-1958*

Scope and Content Note

Tudor's second realization, used for Indeterminacy lecture. Final version in binder.

*Cac NEW Concert for piano and orchestra, 1957-1958*

Five stone wind, 1988

*For M.C. and D.T., 1953*

4' 33", 1952-1993

[Second version], dedicated to Irwin Kremen, 1953

Scope and Content Note

Photostat.

[Third version], dedicated to Irwin Kremen, 195?

Scope and Content Note

Date on piece in question. Composers Facsimile Edition.

David Tudor, first reconstruction of the original [first version] 1952 4’33” score by John Cage, circa 1989

David Tudor, second reconstruction of the original [first version] 1952 4’33” score by John Cage, circa 1989

John Cage, 4’33” [second version], dedicated to Irwin Kremen [1953], Henmar Press, 1993

David Tudor timing and measurement notes, undated

Letter from Irwin Kremen to David Tudor, 1982

Scope and Content Note

Photocopy.
Series I.B. Other composers, 1800-1995, undated, bulk 1941-1977

980039

box 175*, folder 1-2
box 175*, folder 3
box 176*, folder 1-2
box 177*, folder 1-3
box 178*, folder 1
box 178*, folder 1
box 178*, folder 1
box 178*, folder 2
box 178*, folder 3
box 178*, folder 3
box 178*, folder 4
box 178*, folder 4
box 179*, folder 1-2
box 179*, folder 3-4
box 180*, folder 1
box 180*, folder 2-3
roll 5A**-7**
box 181*, folder 1
roll 2**-4**
box 181*, folder 2
box 182*, folder 1
box 182*, folder 2
box 182*, folder 3
box 182*, folder 4
box 182*, folder 4
box 183*, folder 2
box 6, folder 13
box 9, folder 5
box 184*, folder 1
box 184*, folder 1

Atlas eclipticalis, 1961
A book of music for 2 pianos, 1944
Concert for piano and orchestra, 1957-1958
Concerto for prepared piano and chamber orchestra, 1950-1951
Electronic music for piano, 1965
Fontana mix, 1958
For Paul Taylor and Anita Dencks, 1957
HPSCHD, 1967-1968
Music for carillon nos. 2 and 3 (graph), 1954
Music for carillon no. 4, 1966
Music for piano 1-20, 1953
Music for piano 21-36, 1955
Music of changes, 1951
Music walk, 1959-1969
Six melodies for violin and keyboard, 1950
34' 46.76" for a pianist, 1954
34' 46.76" for a pianist, 1954
31' 57.5864" for a pianist, 1954
31' 57.5864" for a pianist, 1954
Three dances for two prepared pianos, 1945
Variations VI, 1966
Water music, 1952
Winter music, 1957
Unidentified, undated
Schoenberg counterpoint exercises, 1936
Untitled composition in the "The ten thousand things" series, 1953-1956
Concert for piano and orchestra, 1957-1958
Calonne, Jacques, Quadrangles, 1959
Cardew, Cornelius, 1955-1961, undated
February pieces for piano and Octet '61 for Jasper Johns, 1961
Klavierstück, 1960

Scope and Content Note
Includes Italian publication "La musica moderna" (1969) with recording of Music walk.

Scope and Content Note
4 small rolls of graph paper with pencil annotations. Each roll is marked: Piano I, Roll 1; Piano I, Roll 2; Piano I, Roll 4; End of Piano I, Roll 6. Apparently Roll 3 and Roll 5 are missing. See also Box 180*, f. 2 for preparatory material, sketches, and graph marking tool.

Scope and Content Note
In 3 small rolls.

Scope and Content Note
This is an unfinished piece for magnetic tape which was to have used sound sources similar to those used in Williams mix. It is a part of the series referred to by Cage as "The ten thousand things," which includes 34'46.76" for a pianist and 31'57.9864" for a pianist. Additional material for this piece may be found at the New York Public Library.
Piano piece February 1959, 1959
Scope and Content Note
See also February piece I in February pieces.

Piano sonata no. 2, 1955-1956
Piano sonata no. 3, 1958
Unidentified, 1957
Scope and Content Note
See also Cardew's Study for Pianists: Instructions for Book I and II, October 1958, in FF.1**.

Study for Pianists: Instructions for Book I & II, 1958 October
Scope and Content Note
Includes worksheets, notes.

Carisi, John, Allegro for piano, undated
Cerha, Friedrich, Klavierstücke, 1958
Chiari, Giuseppe, 1964-1965
La Strada, 1964
Scope and Content Note
see also Fluxkit, Getty Research Institute, Special Collections accn. no. 890164.

Various text pieces, 1964-1965
Coppola, Carmen, Phantom cavalry, 1948
Corner, Philip, Untitled, undated
Cowell, Henry, 1922-1925, 1949-1950, undated
Aeolian harp, 1923
Antinomy for piano, 1922
The banshee, 1925
Mosaic quartet, undated
Six ings, 1922
Four declamations with return, 1949
Hymn and fuguing tune no. 9, 1950
Cross, Lowell, Musica Instrumentalis, 1969
Czerny, Carl, The school of velocity (op. 299), 1893
De Jong, Conrad, Etenraku (the upper cloud music), 1971
Di Domenica, Robert, Sonatina for piano, 1958

Dinwiddie, John, 1968-1971
Pinole, 1968
Paper clip, 1971
Driscoll, John, 1977, undated
Bamboo, 1977
Listening out loud, undated
Englert, Giuseppe Giorgio, Palaestra 64 pro organo, 1959-1964
Evangelisti, Franco, 1955-1956, undated

4!, undated
Proiezioni sonore, 1955-1956
Fabiansson, Erik, Toccata for piano, undated
Feinberg, Samuel, Concerto (op. 20), 1935

Duration, 1960
Illusions for piano, 1950
Intermission #3, 1951
Intermission #4, undated
Intermission #5, 1952
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<tr>
<th>Box 9, Folder 25</th>
<th>Intersection +, circa 1952</th>
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<tr>
<td></td>
<td>Scope and Content Note</td>
</tr>
<tr>
<td></td>
<td>Original score for Intersection + (1 sheet); Tudor's preparatory sketches (2 sheets); Tudor's first realization (3 sheets); second realization (3 sheets) and third realization (2 sheets).</td>
</tr>
</tbody>
</table>

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<tr>
<th>Box 9, Folder 26</th>
<th>Intersection #2, 1951</th>
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<td></td>
<td>Scope and Content Note</td>
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<tr>
<td></td>
<td>Tudor's realization of Intersection #2.</td>
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<tr>
<th>Box 9, Folder 26B</th>
<th>Intersection #3 for David Tudor, 1953</th>
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</thead>
<tbody>
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<td></td>
<td>Scope and Content Note</td>
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<tr>
<td></td>
<td>Feldman's manuscript score, 1 sheet, ink and pencil on paper, April 1953. Tudor's transcription of score, 2 sheets, ink on paper. Tudor's realization, pencil on staff paper.</td>
</tr>
</tbody>
</table>

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<tr>
<th>Box 9, Folder 27</th>
<th>Piano Piece, 1956</th>
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<tr>
<td>Box 9, Folder 27</td>
<td>Piano (4 hands), 1958</td>
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<tr>
<td>Box 9, Folder 27</td>
<td>Piano (three hands), 1957</td>
</tr>
<tr>
<td>Box 9, Folder 27</td>
<td>Piece for 4 pianos, 1957</td>
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<tr>
<td>Box 9, Folder 28</td>
<td>Projection 4, 1959</td>
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<td>Box 9, Folder 29</td>
<td>The Straits of Magellan, 1961</td>
</tr>
<tr>
<td>Box 9, Folder 30</td>
<td>Sheet of graphic notation, undated</td>
</tr>
<tr>
<td>Box 186*, Folder 1</td>
<td>Atlantis, 1959</td>
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<tr>
<td>Box 186*, Folder 1</td>
<td>Composition for 14 instruments, 1953</td>
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<td>Box 186*, Folder 2</td>
<td>De Kooning, 1963</td>
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<td>Box 186*, Folder 2</td>
<td>Extensions for violin and piano, 1951</td>
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<tr>
<td>Box 186*, Folder 3</td>
<td>Extensions #2, 1951</td>
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<tr>
<td>Box 186*, Folder 3</td>
<td>Extensions #3, 1952</td>
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<tr>
<td>Box 186*, Folder 3</td>
<td>Extensions #4 for three pianos, 1953</td>
</tr>
<tr>
<td>Box 186*, Folder 4</td>
<td>Intermission #6, 1953</td>
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<tr>
<td>Box 186*, Folder 4</td>
<td>Ixion, 1960</td>
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<tr>
<td>Box 186*, Folder 4</td>
<td>Journey to the end of night, 1948</td>
</tr>
<tr>
<td>Box 186*, Folder 4</td>
<td>Last pieces, 1959</td>
</tr>
<tr>
<td>Box 186*, Folder 5</td>
<td>Nature pieces for piano, 1951</td>
</tr>
<tr>
<td>Box 186*, Folder 5</td>
<td>...Out of &quot;last pieces,&quot; 1961</td>
</tr>
<tr>
<td>Box 186*, Folder 6</td>
<td>Piano piece, 1952</td>
</tr>
<tr>
<td>Box 186*, Folder 6</td>
<td>Piano piece 1956A, 1956</td>
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<tr>
<td>Box 186*, Folder 6</td>
<td>Piano piece 1956B, 1956</td>
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<tr>
<td>Box 186*, Folder 6</td>
<td>Piece for cello and piano, 1960</td>
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<tr>
<td>Box 187*, Folder 1</td>
<td>The swallows of Salangan, 1960</td>
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<tr>
<td>Box 187*, Folder 1</td>
<td>Three instruments, 1961</td>
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<tr>
<td>Box 187*, Folder 1</td>
<td>Three pieces, 1954</td>
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<tr>
<td>Box 187*, Folder 1</td>
<td>Two intermissions, 1951</td>
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<tr>
<td>Box 187*, Folder 2</td>
<td>Two pianos, 1957</td>
</tr>
<tr>
<td>Box 187*, Folder 2</td>
<td>Two pieces for two pianos, 1954</td>
</tr>
<tr>
<td>Box 187*, Folder 3</td>
<td>Vertical thoughts nos. 1-5, 1963</td>
</tr>
<tr>
<td>Box 187*, Folder 4</td>
<td>The viola in my life, 1970</td>
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<tr>
<td>Box 187*, Folder 4</td>
<td>The viola in my life (III), 1970</td>
</tr>
<tr>
<td>Box 187*, Folder 5</td>
<td>Triadic memories and unidentified, 1953</td>
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<tr>
<td></td>
<td>Scope and Content Note</td>
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<tr>
<td></td>
<td>Two scores, one of which is dated 1953. Perhaps score for music for film about Jackson Pollack.</td>
</tr>
</tbody>
</table>

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<thead>
<tr>
<th>Box 185*, Folder 1</th>
<th>Ferrari, Luc, Visage I, 1956</th>
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<tr>
<td>Box 9, Folder 31</td>
<td>Ferrell-Hero, Barbara, Music graph painting, 1970</td>
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Finck, Mildred, 1957-1960, undated
  
  box 185*, folder 2
  Aktes I, 1957

box 185*, folder 2
  Aktes II, undated

box 185*, folder 2
  Country thought, 1960

box 185*, folder 2
  Kinichos (63), undated

box 185*, folder 2
  Kinichos (64), undated

box 185*, folder 2
  Tonopose metavoli, 1958

  Fantasia, 1966

box 185*, folder 3
  Fear no forks, 1965

box 185*, folder 3
  Portfolio of copied scores and drawings, 1965

box 185*, folder 3
  "Pebulum" for solo guitar, 1965

box 185*, folder 3
  Simple song for Eric, 1965

box 185*, folder 3
  "Solo for" clarinet in Bb, 1965

box 185*, folder 3
  Sonatinina for flute & piano, 1964

box 185*, folder 3
  Song for Christopher, 1965

box 185*, folder 3
  Song for George Brecht, 1965

box 185*, folder 3
  Symphonic sketch for piano, 1965

box 185*, folder 3
  Three movements for piano, 1965

box 185*, folder 3
  Two free part invention, 1964

box 185*, folder 4
  Gilpin, George Jr., Memories of a vine covered privy, 1933

Scope and Content Note

Piano arrangement dated 1933.

box 185*, folder 5
  Gladdys, Gylmer, Elixir 8, 1952-1961

Gnazzo, Anthony, 1966-1969
  "...but don't step on my blue suede bandoneon," a contest for two (or more, if there were), 1966

box 9, folder 33
  Divisi est in 3 parts, 1969

box 9, folder 33
  Long distances, 1967

box 9, folder 33
  Theme (and other things), 1969

box 9, folder 34
  Grosskopf, Erhard, Drei stücke für Klavier, 1978

box 9, folder 35
  Halffter, Ernesto, Marche joyeuse, 1925

Hambraeus, Bengt, 1955-1966
  Cercles, 1955

box 188*, folder 1
  Konstellationer I-III, 1958

box 188*, folder 1
  Movimenti per organo, 1966

Harrison, Lou, 1947-1952, 1964, undated
  Fugue, 1947-1952

box 188*, folder 2
  Serenade for guitar, undated

box 188*, folder 2
  Wesak sonata, 1964

box 188*, folder 3
  Kitchen performance, undated

Scope and Content Note

Includes many photocopied scores for a performance with Kubera.

box 188*, folder 4
  Praeludium für celesta, undated

box 188*, folder 4
  Zwillontspiel, 1952

Scope and Content Note

Used for Cunningham's "Labyrinthian dances."

box 188*, folder 4
  Unidentified, 1952

Scope and Content Note

Three scores, one of which is dated 1952.

box 188*, folder 4
  Heller, Stephen, Impromptu etude, 1800s
Hidalgo, Juan, 1959-1961
box 10, folder 1
A letter for David Tudor, 1961
box 10, folder 1
Aulaga no. 1, 1959
box 10, folder 1
Wuppertal two pianos, 1959
Higgins, Dick, 1960-1961
Scope and Content Note
See the Dick Higgins papers, Getty Research Institute, Special Collections accn. no. 870613) for related materials.

box 10, folder 2
Constellations and contributions, 1961
box 10, folder 2
Design plays, 1960
box 10, folder 2
In the context of shoes..., 1960
box 10, folder 2
The musical wig, 1961
box 10, folder 2
Six concretions, 1961
box 10, folder 2
Structure, 1961
box 10, folder 2
Three landscapes decorated with witches, 1960
box 10, folder 2
What the theater can be, 1961
Hobbs, Christopher, 1966-1968, undated
box 188*, folder 5
Composition, February 10 1968
box 188*, folder 5
Music for Harpsichord, 1968
box 188*, folder 5
One note 1966, 1966
box 188*, folder 5
Second piece for organ, 1968
box 188*, folder 5
Shortly before midnight, 1968
box 188*, folder 5
Song, 1968
box 188*, folder 5
Voicepiece, 1967
box 188*, folder 5
Untitled, undated
Hoffman, Richard, 1888-1893, undated
box 10, folder 3
Transcription of Wagner's Parsifal, Song of the flower maidens (op. 130) , undated
box 188*, folder 6
La Naïde reverie, 1893
box 188*, folder 6
Wedding music, 1888
Hovhaness, Alan, 1946-1957
box 188*, folder 7
Artinis, 1946
box 188*, folder 7
Do you remember the last silence (opus 152 no.3) , 1957
box 188*, folder 7
Tumburu, 1952
Hunt, Jerry, 1964
box 188*, folder 8
Helix 2, 1964
box 188*, folder 8
Helix 3, 1964
box 188*, folder 8
Helix 4, 1964
box 188*, folder 8
Helix 5, 1964
box 188*, folder 8
Stable w/continuous plane, 1964
Ichiiyanagi, Toshi, 1959-1967, undated
box 10, folder 4
Activities for Orchestra, 1967
Scope and Content Note
For Merce Cunningham dance "Scramble."
box 10, folder 4
Distance, 1967
box 10, folder 5
Duet for piano and string instrument, 1961
box 10, folder 6
Kaiki for Koto, 1960
box 10, folder 6
Music for piano #2, 1959
box 10, folder 6
Music for piano #3, 1960
box 10, folder 7
Music for piano #4, 1960
box 10, folder 8
Music for piano #5, 1960
box 10, folder 8
Music for piano #6, 1961
box 10, folder 8
Sapporo, 1962
box 189*, folder 1
Appearance, 1961
box 189*, folder 2
Concert music for strings, 1960
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<tr>
<th>Box/Folder</th>
<th>Description</th>
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<tr>
<td>189*, folder 2</td>
<td>Music for electric metronom, undated</td>
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<td>189*, folder 3</td>
<td>Music for piano #1, 1959</td>
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<td>189*, folder 3</td>
<td>Music for piano #7, undated</td>
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<td>box 10, folder 9</td>
<td>Piano piece, 1960 November</td>
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<tr>
<td>box 10, folder 9</td>
<td>Piano piece, 1960 June</td>
</tr>
<tr>
<td>box 10, folder 9</td>
<td>Piece for strings, 1960</td>
</tr>
<tr>
<td>box 10, folder 9</td>
<td>Piece for violins, violas and soprano saxophone, 1963</td>
</tr>
<tr>
<td>box 10, folder 9</td>
<td>Song, 1960</td>
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<tr>
<td>box 189*, folder 4b</td>
<td>Constants IVa, undated</td>
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<tr>
<td>box 189*, folder 4b</td>
<td>Flux and form, #2, 7, 8-9, 10, 16, undated</td>
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<tr>
<td>box 189*, folder 4a</td>
<td>Piano piece, 1958</td>
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<tr>
<td>box 189*, folder 4a</td>
<td>Piano piece, 1960</td>
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In memorium Nikola Tesla, cosmic engineer, 1969

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Sound patterns, 1964

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Pleskow, Raoul, Dedication to Stefan Wolpe, 1961

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| 205* | 3 | Enactments, 1950-1953  
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Includes “Studies on tritones” and “Passacaglia.” |
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Scope and Content Note  
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| 206* | 2 | Four studies on basic rows (op. 23), 1935-1936  
Scope and Content Note  
Includes “Studies on tritones” and “Passacaglia.” |
| 206* | 3 | Music for a dancer, 1950  
Scope and Content Note  
Partial score for unidentified piece, “Third part” and “last part” written in ink, with date, Spring 1950. Damaged and conserved. |
| 207* | 1 | Sonate für hoboe und klavier, 1938-1941  
Scope and Content Note  
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| 207* | 2 | Toccata for piano, 1941  
Scope and Content Note  
Includes “Studies on tritones” and “Passacaglia.” |
| 207* | 3 | Two pieces for piano 2 hds., 1941  
Scope and Content Note  
Includes “Studies on tritones” and “Passacaglia.” |
| 207* | 4 | Two studies (part two) for piano, 1948  
Scope and Content Note  
Includes “Studies on tritones” and “Passacaglia.” |
| 207* | 5 | Waltz for Merle, 1952  
Scope and Content Note  
Includes “Studies on tritones” and “Passacaglia.” |
| 207* | 6 | Unidentified, 1950  
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Includes “Studies on tritones” and “Passacaglia.” |
| 13 | 23 | Woodruff, Julian, Subjects of the sun, 1967  
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Scope and Content Note  
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| 14 | 1 | Compositions 1960, 1960  
Scope and Content Note  
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| 14 | 2 | Compositions 1961, 1961  
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Includes “Studies on tritones” and “Passacaglia.” |
| 14 | 3 | Death chant, 1961  
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| 14 | 4 | Piano piece for Terry Riley, 1960  
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| 14 | 5 | Piano piece for David Tudor #1, #2, #3, 1960  
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Includes “Studies on tritones” and “Passacaglia.” |
| 14 | 6 | Poem for chairs, tables, benches, etc. (or other sound sources), 1960  
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Includes “Studies on tritones” and “Passacaglia.” |
| 14 | 7 | String trio, 1958  
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| 14 | 8 | Study I for piano, 1959  
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Includes “Studies on tritones” and “Passacaglia.” |
| 14 | 11 | Vision, 1959  
Scope and Content Note  
Includes “Studies on tritones” and “Passacaglia.” |
| 14 | 12 | Variably titled piece (to Henry Flynt), 1960  
Scope and Content Note  
The title for each performance is determined by the number of bangs in that particular performance. |
| 208* | 4-5 | Projection esemplastic for piano - 1, 1961  
Scope and Content Note  
Includes “Studies on tritones” and “Passacaglia.” |
| 208* | 4-5 | Projection topologie for piano, 1959  
Scope and Content Note  
Includes “Studies on tritones” and “Passacaglia.” |
| 14 | 10 | Zimmermann, Walter, Selbstvergessen, 1975-1985  
Unidentified, undated  
Scope and Content Note  
See also FF.6**. |
| 14 | 11-17 | Scores, undated  
Scope and Content Note  
See also FF.6**. |
| 14 | 18-20 | Performance instructions, undated  
Scope and Content Note  
See also FF.6**. |
Series I.B. Other composers, 1800-1995, undated, bulk 1941-1977


980039 28

box 14, folder 21
Realizations, undated
Scope and Content Note
See also FF.6**.

box 14, folder
22-37
Work sheets, undated
Scope and Content Note
See also FF.6**.

flatfile 6**
box 209A*, folder 1
Unidentified, undated
Unidentified, undated
Scope and Content Note
Circa 30 sheets by different hands. See also FF.6**.

box 209A*, folder 2
Unidentified, "Columns," and "Chart," undated
Scope and Content Note
4 sheets of typed performance instructions with the title, "Columns", with circa 20 sheets of a folded score which has annotations in German. Also, 2 small bound scores circa 3" high by 15" long, one of which has title "Chart."

box 209A*, folder 3
Unidentified, part 1 of 2, undated
Scope and Content Note
27 photocopied sheets of a score, begins at bar 53. Annotated. Damaged, treated and conserved. See box 209B for second half.

box 209B*, folder 1
Unidentified, part 2 of 2, undated
Scope and Content Note
38 sheets of photocopied score, with annotations in ink and pencil. Left margin damaged. Treated and conserved. Continuation of item in box 209A, folder 3.

box 208*, folder 6-7
Unidentified, undated
Lists of compositions, undated
Scope and Content Note
Projects includes various materials concerning Tudor's performance and other work related activities. Files contain correspondence with collaborators and staffs of various performance spaces, notes, project proposals, grant applications, budgets, itineraries, equipment lists and contracts. There is substantial documentation concerning his work with the Merce Cunningham Dance Foundation and Experiments in Art and Technology (E.A.T.).

Arrangement
The series is arranged to two subseries: Series II.A. General projects; Series II.B. Merce Cunningham Dance Foundation.
Series II.A. General projects, 1949-1996

Physical Description: 14 box(es)

Scope and Content Note

This subseries contains all project materials except those concerning the Merce Cunningham Dance Foundation, organized chronologically. The early files from the 1950s consist almost exclusively of correspondence and contracts for piano concerts, while later files include a range of materials which record more fully the development of his electronic compositions. Especially well documented are the Pepsi Pavilion at the Osaka World’s Fair and "Island Eye, Island Ear," both E.A.T. projects; Rainforest IV; and Tudor’s editorial work on scores by Henry Cowell and Stefan Wolpe, in particular Battle piece.

Arrangement

Arranged chronologically; materials relating to E.A.T and Cowell editing project are arranged topically.

1966-1969

box 16, folder 1
Stockholm Festival, 1966
Scope and Content Note
Unrealized Billy Klüver project, which was reorganized a few months later as 9 Evenings: Theater and Engineering. Includes Fylkingen contracts, correspondence, description of wireless system, 30 sheets of notes, list of proposals, address lists; circa 50 items.

box 16, folder 2
E.A.T. - 9 Evenings: Theater and Engineering, 1966
Scope and Content Note
Includes correspondence, Armory schematics, documents concerning the formation of E.A.T., announcements and programs (see also accn. no. 940003 for much more material on this project); circa 25 items.

box 16, folder 3
Various projects, 1966
Scope and Content Note
9 items.

box 16, folder 4
CBS Records, 1967
Scope and Content Note
3 contracts, note and letter.

box 16, folder 5
UC Davis appointment, 1967
Scope and Content Note
Correspondence, programs, notes; 21 items.

box 16, folder 6
Scope and Content Note
Includes E.A.T. news, E.A.T. proceedings, Techne; circa 20 items.

box 16, folder 7
Various projects, 1967
Scope and Content Note
Includes 3 letters from Sveriges Radio; 11 items.

box 16, folder 8
CBS Records, 1968
Scope and Content Note
1 contract (+2 copies).
box 16, folder 9  
**A second wind for organ (recording), 1968**
Scope and Content Note
Mostly worksheets for performing organ works by Kagel, Wolff and Mumma, circa 30 items.

box 16, folder 10  
**Various projects, 1968**
Scope and Content Note
Includes 7 letters and a contract regarding Sveriges Radio performance; 18 items.

box 16, folder 11  
**Various projects, 1969**
Scope and Content Note
9 items.

box 17, folder 1-12  
**E.A.T., 1970-1973**
**E.A.T. - Pepsi Pavilion, 1970**
Scope and Content Note
Includes correspondence from Lowell Cross, Billy Klüver, Fujiko Nakaya and others concerning dome construction, laser system, live programming and logistics; notes, articles on electronics, schematics and diagrams pertaining to the laser sound system; equipment and technical notes; proposals, lists of sounds, sample worksheets and many notes concerning live programming; dome design drawings (photocopies); CBS/SONY Records correspondence and contracts; file of materials concerning logistics and schedules which includes itineraries, lists of responsibilities and phone numbers; and articles on the Pavilion. (See FF.7** for related materials.)

box 18, folder 1-4  
**E.A.T. - Pepsi Pavilion, 1970**
Scope and Content Note
Includes Expo ephemera, E.A.T. ephemera and miscellaneous notes, circa 2 inches.

box 18, folder 5  
**Cultural Council Foundation grant application, 1970**
Scope and Content Note
9 items.

box 18, folder 6  
**Various projects, 1970**
Scope and Content Note
Includes letter from Joel Chadabe of SUNY, Albany; 8 items.

box 18, folder 7  
**E.A.T., 1970-1972**
Scope and Content Note
Thick folder with many reports and proposals pertaining to Artists in India, U.S.A. Presents, Children and Communication and other E.A.T. projects. Also includes reports on activities and income, and an issue of Techne.

box 18, folder 8  
**E.A.T. ephemera, 1970-1972**
Scope and Content Note
Printed announcements, booklets, circa 15 items.

box 18, folder 9  
**E.A.T. - Artists and Television, 1971**
Scope and Content Note
Grant proposals, letters from Klüver and printed matter; 11 items.
Various projects, 1971
Scope and Content Note
circa 20 items.

Radio Bremen, 1972
Scope and Content Note
Some notes on equipment and correspondence pertaining to European tour (Rainforest?); 14 items.

Various projects, 1972
Scope and Content Note
Most pertaining to the North Carolina Museum’s Black Mountain College Research Project (see also M.C. Richards papers); 20 items.

Rainforest IV - Chocorua, 1973
Scope and Content Note
New Music in New Hampshire workshops; circa 30 items.

1973-1977
Composers Inside Electronics, 1973
Scope and Content Note
Photocopied correspondence about the group’s formation just after Chocorua, 15 sheets.

"David Tudor: 10 selected realizations of graphic scores and related performances," 1973
Scope and Content Note
Article written by Ray Wilding-White based on an interview with Tudor, who analyzes a number of works he has performed. Contains a letter, photocopied typescript and notes; 41 sheets.

Various projects, 1973
Scope and Content Note
Includes menu from E.A.T.’s New York Collection for Stockholm charter flight signed by Red Grooms, 8 items.

Viola Farber Dance Co., 1974
Scope and Content Note
Includes 4 sheets of notes and itineraries; 14 items.

Video/Laser III, 1974-1977
Scope and Content Note
Includes documents pertaining to production and funding, research articles and project description; circa 1 inch.

Various projects, 1974
Scope and Content Note
Includes letter from Alvin Lucier, 11 items.

Rainforest IV, 1975
Scope and Content Note
Includes correspondence from Lawrence Morton of LACMA and Suzanne Weil, and photocopied article by Chadabe; circa 30 items.
box 19, folder 8  
**Rainforest IV - Fort Worth Art Museum, 1975**  
Scope and Content Note  
14 items.

box 19, folder 9  
**Various projects, 1975**  
Scope and Content Note  
25 items.

box 19, folder 10  
**Australia, 1976**  
Scope and Content Note  
Includes contract and programs; 8 items.

box 19, folder 11  
**Festival d'Automne Paris, 1976**  
Scope and Content Note  
Includes correspondence, photocopies of equipment, notes; circa 45 items.

box 19, folder 12  
**Rainforest IV - Espace Pierre Cardin, Paris, 1976**  
Scope and Content Note  
Thick folder containing correspondence, contract, programs, fliers, note on performance set-up, technical information and press.

box 19, folder 13  
**Various projects, 1976**  
Scope and Content Note  
Includes itineraries, notes for programs, correspondence, some handwritten notes, most of which pertains to *Rainforest*; circa 50 items.

**1977-1979**

box 20, folder 1  
**Brazos river - Fort Worth Art Museum, 1977**  
Scope and Content Note  
Tudor scored *Video pulsers* to Viola Farber's dance. Contains 14 pages project description, notes, letters from Anne Livet, photocopies of press clippings, schedule, KERA-TV production facilities specs. with annotations; circa 25 items.

box 20, folder 2  
**Creative Artists Public Services, 1977**  
Scope and Content Note  
Tudor served on the multi-media panel. Includes notes, correspondence, lists of applicants and some applications; circa 30 items.

box 20, folder 3  
**Microphone recording, 1977**  
Scope and Content Note  
Letter to Cramps Records, biographical information, description of piece, description of multitrack recording project at Mills College, notes; 17 items.

box 20, folder 4  
**Rainforest IV, 1977**  
Scope and Content Note  
Correspondence, budget proposal, and photocopies of articles; circa 40 items.

box 20, folder 5-7  
**Rotating loudspeaker, 1977-1978**  
Scope and Content Note  
Includes project history, test graphs, proposal, notes, copies of support letters, budgets and NEA grant application; 1.5 inches.
<table>
<thead>
<tr>
<th>Folder/Box</th>
<th>Description</th>
</tr>
</thead>
</table>
| box 20, folder 8 | **Various projects, 1977**  
Scope and Content Note  
circa 20 items. |
| box 20, folder 9 | **Various projects, 1978**  
Scope and Content Note  
circa 20 items. |
| box 20, folder 10 | **Proposed archival project, circa 1979**  
Scope and Content Note  
Grant application to organize his archive of performance materials from 1950-1970. Includes much biographical information. |
| box 20, folder 11 | **Rainforest IV, 1979**  
Scope and Content Note  
Includes description of Composers Inside Electronics, form letters to drum up concerts and expenses; circa 40 items. |
| box 20, folder 12 | **Various projects, 1979**  
Scope and Content Note  
Includes letter from Joel Chadabe, Tudor notes and proposals for Lowell Cross' "Prometheus" and Laser Concert (see 1980 files for more); circa 25 items. See also Box 210* for Sonavera recording project. |
Scope and Content Note  
Includes notes, reports, proposals, technical information, drawings, and letters and kites by Jackie Monnier; organized in rough chronological order (see also accn. no. 940003 for much more material). Includes color photocopy of a drawing of Knavelskar Island by Fujiko Nakaya, from Julie Martin and Billy Klüver (folder 11). |
| box 22, folder 1-6 | **Cowell editing project, 1978-1992**  
Scope and Content Note  
Large quantity of correspondence with Sidney Cowell starting in 1978 regarding her husband's music, mostly finding scores and editing them for publication. Also Tudor notes, typed notes regarding scores, list of works at the Library of Congress, and miscellaneous. |
| box 23, folder 1-11 | **Cowell editing project, 1978-1992**  
Scope and Content Note  
Mostly photocopies of scores, but also includes a list of Tudor's edits and scores handcopied by Tudor. See also Box 210*, folder 2 for more copied scores. |
| box 24, folder 1-5 | **Cowell editing project, 1978-1992**  
Scope and Content Note  
Photocopies of scores. |
| box 24, folder 6-8 | **Wolpe editing project, 1989-1994**  
Scope and Content Note  
Photocopies and mechanicals of *Battle piece.* |

**1980-1985**
<table>
<thead>
<tr>
<th>Box and Folder</th>
<th>Description</th>
</tr>
</thead>
</table>
| box 25, folder 1 | **HPSCHD, SUNY Buffalo, 1980**  
Scope and Content Note  
Letter, memo, description by Kathleen Law and announcement. |
| box 25, folder 2 | **Laser Concert - Ars Electronica, Linz, 1980**  
Scope and Content Note  
Correspondence, contracts, programs and notes, circa 25 items. |
| box 25, folder 3-4 | **Laser Concert - Venice Biennale, 1980**  
Scope and Content Note  
Includes correspondence, notes, program, contracts and itinerary, circa 50 items. |
| box 25, folder 5 | **Rainforest IV - Berlin and Stockholm, 1980**  
Scope and Content Note  
Thick folder with correspondence, description, notes, itineraries, biographical information, press release and budgets. |
| box 25, folder 6 | **Rainforest IV - Berlin recording, 1980**  
Scope and Content Note  
Mostly contracts and correspondence, 16 items. |
| box 25, folder 7 | **Various projects, circa 1980**  
Scope and Content Note  
Includes 3 letters and a floor plan from Galerie nächst St. Stephan, Vienna, circa 20 items. |
| box 25, folder 8 | **Rainforest IV - Neuberger Museum, 1981**  
Scope and Content Note  
Includes correspondence, notes, budget and announcements, circa 30 items. |
| box 25, folder 9 | **Various projects, 1981**  
Scope and Content Note  
Includes correspondence, program and handwritten equipment list for Cage program at the American Center, Paris, circa 25 items. |
<table>
<thead>
<tr>
<th>Box and Folder</th>
<th>Project Title</th>
<th>Scope and Content Note</th>
</tr>
</thead>
<tbody>
<tr>
<td>box 25, folder 14</td>
<td><strong>Sea tails, 1983</strong></td>
<td>Mostly notes and 2 letters from Jackie Monnier, circa 20 items.</td>
</tr>
<tr>
<td>box 25, folder 15</td>
<td><strong>Various projects, 1983</strong></td>
<td>Includes 2 letters concerning Rainforest video tape, 18 items.</td>
</tr>
<tr>
<td>box 25, folder 16</td>
<td><strong>Japan, 1984</strong></td>
<td>Address lists, notes and photocopies of form letters sent in order to perform Rainforest in Japan in 1985.</td>
</tr>
<tr>
<td>box 25, folder 17</td>
<td><strong>Pulsers and Untitled recording, 1984</strong></td>
<td>Galley proofs, 3 sheets of notes/corrections, list of Lovely Music distributors, cost and royalty calculations, and 2 reviews.</td>
</tr>
<tr>
<td>box 25, folder 18</td>
<td><strong>Various projects, 1984</strong></td>
<td>5 items.</td>
</tr>
<tr>
<td>box 25, folder 19</td>
<td><strong>Mobius, 1985</strong></td>
<td>Tudor received a grant to create and perform a new work. Includes correspondence, press release and contract, 11 items.</td>
</tr>
<tr>
<td>box 25, folder 20</td>
<td><strong>Centre Georges Pompidou, 1985</strong></td>
<td>Collaboration with Jackie Monnier. Correspondence and contracts, circa 15 items.</td>
</tr>
<tr>
<td>box 25, folder 21</td>
<td><strong>Various projects, 1985</strong></td>
<td>Includes correspondence with René Block and a list of scores on consignment at Margarete Roeder Fine Arts, 9 items.</td>
</tr>
<tr>
<td>box 26, folder 1</td>
<td><strong>Bye Bye Kipling, 1986</strong></td>
<td>Includes program rundown, rehearsal schedule, correspondence and contract, 12 items.</td>
</tr>
<tr>
<td>box 26, folder 2</td>
<td><strong>Sea tails (sound totem version), 1986</strong></td>
<td>Includes correspondence with the Whitney Museum and Jackie Monnier and photocopied descriptions, 17 items.</td>
</tr>
<tr>
<td>box 26, folder 3</td>
<td><strong>Various projects, 1986</strong></td>
<td>Includes equipment lists, 6 items.</td>
</tr>
<tr>
<td>Box/Folder</td>
<td>Project/Event</td>
<td>Scope and Content Note</td>
</tr>
<tr>
<td>-----------</td>
<td>--------------</td>
<td>------------------------</td>
</tr>
</tbody>
</table>
| box 26, folder 4 | **Los Angeles Festival, 1987** | Scope and Content Note  
Correspondence, contract, program notes, 8 items. |
| box 26, folder 5 | **9 lines, reflected, 1987-1988** | Scope and Content Note  
Thick folder with descriptions, technical information, budgets, photographs of Monnier's kites, photocopied drawings, Westdeutscher Rundfunk Köln correspondence and contracts, and Guggenheim grant application. See also Sea tails (sound totem version). |
| box 26, folder 6 | **Various projects, 1987-1988** | Scope and Content Note  
Includes budget and 4 letters concerning Japan Rainforest tour, two letters and 3 loan forms from the Edith C. Blum Art Institute for the Black Mountain College exhibition, Robert Ashley description of "The Butterfly Connection" (13 programs for television), and broadcast plan for an unknown venue, circa 45 items. |
| box 26, folder 7 | **Heidelberger Festival, 1988** | Scope and Content Note  
| box 26, folder 8 | **Real Art Ways, 1988** | Scope and Content Note  
Photocopied floor plans, some with Tudor annotations, letters from Brian Johnson, contract, program, Real Art Ways calendar for fall 1987 and performance rights waiver, 13 items. |
| box 26, folder 9 | **Recording projects, 1989** | Scope and Content Note  
Includes letters from Collegno, Westdeutscher Rundfunk Köln and Mode about recording Dialectics and a number of Tudor's piano realizations, and notes by Tudor, circa 20 items. |
| box 26, folder 10 | **Various projects, 1989** | Scope and Content Note  
Includes NEA grant application and 2 letters and a contract from the Alternative Museum, circa 20 items. |
| box 26, folder 11-17 | **Inventory project, 1989** | Scope and Content Note  
Initially proposed as part of documenting the Cunningham archive. Contains project proposals by Holzaepfel, correspondence Holzaepfel, with Christian Wolff with annotated lists of his works, handwritten or annotated lists of works by Earle Brown, Cage, Feldman, Ichiyanagi, Wolpe and others, large quantity of catalog notes (printouts and photocopies), index of first performances through 1960, Tudor bibliography, and list of works by other composers which Tudor performed, .25 linear feet. |

1989-1993
Series II.Projects, 1949-1996
Series II.A.General projects, 1949-1996

box 27, folder 1-4  Wolpe editing project, 1989-1994
Scope and Content Note
Correspondence with Austin Clarkson, photocopies of scores with corrections, corrected proofs and printout of Clarkson introduction for Battle piece, and photocopies of Tango d'Apaches and Movements 2 and 3.

box 27, folder 5-7  Neural network research and development, 1989-1991
Scope and Content Note
Letters, reports and articles from Forrest Warthman concerning the development of equipment later used in Neural network plus (see next box).

box 27, folder 8  Various projects, 1990
Scope and Content Note
4 items.

box 27, folder 9  Westdeutscher Rundfunk, Köln, 1991
Scope and Content Note
Letter enclosing 12 black-and-white photographs and a map of possible sites for the potential realization of an outdoor piece in Witten.

box 27, folder 10  Various projects, 1991
Scope and Content Note
4 items.

box 27, folder 11  Various projects, 1992
Scope and Content Note
circa 20 items.

box 27, folder 12  John Cage tribute (Koch), 1993
Scope and Content Note
Letters, contracts and published version of 4’33” with a letter written inside, 8 items.

1993-1996, undated
box 28, folder 1  Variations II- Rolywholyover A Circus, MOCA, 1993
Scope and Content Note
Correspondence, project description and press releases, 9 items.

box 28, folder 2  Neural network plus - Banff Festival, 1993-1994
Scope and Content Note
Includes correspondence, equipment list, project proposal, payment statements, recording contracts, copies of Warthman’s liner notes and charts. The recording derived from the Banff session is titled Neural synthesis nos. 6-9, circa 35 items.

box 28, folder 3  Various projects, 1993
Scope and Content Note
Includes press releases and itineraries for S.E.M. Ensemble concerts, recording contract from Hat Hut to publish WDR performances and letter and description of the Lyons Biennale from Marc Dachy, circa 35 items.

box 28, folder 4  Ocean, 1994
Scope and Content Note
Includes sound research, drawing of speakers, description, copy of input output configuration and correspondence; circa 20 items.
box 28, folder 5  
*The poetry of abstraction - music beyond language - Donaueschingen Music Festival, 1994*

Scope and Content Note
Correspondence with Südwestfunk and description; circa 10 items.

box 28, folder 6  
*Various projects, 1994*

Scope and Content Note
Includes 4 letters from Steim, Amsterdam; 15 items.

box 28, folder 7  
*Bard College, 1995*

Scope and Content Note
Includes contract, correspondence and program; 8 items.

box 28, folder 8  
*London Musicians Collective, 1995*

Scope and Content Note
6 letters and duplicates.

box 28, folder 9  
*Ocean, 1995*

Scope and Content Note
8 letters and 2 schedules.

box 28, folder 10  
*S.E.M. Ensemble, Prague, 1995*

Scope and Content Note
Mostly programs and a doctor’s note excusing Tudor from performing; 7 items.

box 28, folder 11-14  
*Toneburst: maps and fragments, 1995-1996*

Scope and Content Note
Corresp., press release, transparencies of *Untitled* and *Toneburst*, ideograms, and photographs.

box 28, folder 15  
*Various projects, 1995*

Scope and Content Note
7 items.

box 28, folder 16  
*Various projects, 1996*

Scope and Content Note
Includes letters concerning the consignment of scores to the Margarete Roeder Gallery; 12 items.

box 28, folder 17-19  
*Unidentified projects, undated*

Miscellaneous oversize, 1978-1992

Scope and Content Note
Only folders 1-2 relate to Series II.A, Projects; folders 3-13 in this box relate to Series III.

box 210*, folder 1  
*Sonavera International Tape Competition, 1979*

Scope and Content Note
Relates to box 20; 4 sheets.
Series II. Projects, 1949-1996

Series II.A. General projects, 1949-1996

box 210*, folder 2  
**Cowell editing project, 1978-1992**

Scope and Content Note
Relates to boxes 22-24. 10 large photocopies of scores.

flatfile 7**  
**E.A.T. Pepsi Pavilion, 1970**

Scope and Content Note
Includes photocopied drawings, notes, computer print-out and other papers.
Relates to Pepsi Pavilion material in Boxes 17 and 18.

Series II.B. **Merce Cunningham Dance Foundation, 1953-1996, undated**

Physical Description: 7 box(es)
Scope and Content Note
Papers pertain to Tudor's involvement with the Merce Cunningham Dance Foundation and include materials about tours and commissions, performances, and travel. Includes lists of electronic equipment for customs; questionnaires and travel forms; technical and travel notes; production and travel costs; meeting minutes; lists of basic requirements for stage, storage and dressing; repertory sheets; and clippings. Some notes in Tudor's hand pertain to the performances. Correspondence regards tours and commissions. Some papers document Tudor's own lectures and performances that occurred separately but while he was touring with the Cunningham Dance Foundation.

Arrangement
Organized chronologically.

box 29, folder 1-13  
**1953-1970**

box 30, folder 1-10  
**1970-1979**

box 31, folder 1-7  
**1980-1984**

box 32, folder 1-6  
**1985-1987**

box 33, folder 1-4  
**1988-1990**

box 34, folder 1-4  
**1991-1993**

box 35, folder 1-6  
**1994-1996, undated**

Series III. **Electronics, 1950s-1990s**

Physical Description: 17 boxes
Scope and Content Note
These files contain electronic equipment catalogs, technical articles, circuit drawings, flow diagrams by Tudor, and his notes. The catalogs and articles were used for research for his electronic compositions and projects. It is unclear for which projects most of these materials were used.

Arrangement
Materials are organized in rough chronological order.

box 36, folder 1-6  
**1950-1972**

Scope and Content Note
Includes 9 evenings: theatre and engineering material. See also box 210* for oversized material.

box 37, folder 1-9  
**1959-1970**

Scope and Content Note
See also box 210* for oversize material.

box 38, folder 1-7  
**1964-1978**
box 39, folder 1-8 1965-1979
Scope and Content Note
Includes Rotating loudspeakers and Laser concert materials. See also box 210* for oversized material.

box 40, folder 1-11 1967-1978
Scope and Content Note
Includes some E.A.T. material. See also box 210* for oversized material.

box 41, folder 1-7
box 42, folder 1-8 1968-1973
1969-early 1970s
Scope and Content Note
See also box 210* for oversized material.

box 43, folder 1-6 1970-1984
Scope and Content Note
Includes Laser rock transducer material. See also box 210* for oversized material.

box 44, folder 1-12
box 45, folder 1-9 1972-1973
1973-1988
Scope and Content Note
See also box 210* for oversized material.

box 46, folder 1-11 1976-1987
Scope and Content Note
See also box 210* for oversized material.

box 47, folder 1-13
box 48, folder 1-10
box 49, folder 1-11 1978-1983
1982-1988
1986-1991
Scope and Content Note
Includes Virtual focus and Coefficient material.

box 50, folder 1-9 undated
Scope and Content Note
See also box 210* for oversized material.

Oversize Electronics material, 1950-1991
Scope and Content Note
Material pulled from a number of boxes in this series. Note: folders 1-2 in this box relate to Series II.A, above.

box 210*, folder 3-4
box 210*, folder 5
box 210*, folder 6
box 210*, folder 7
box 210*, folder 8
box 210*, folder 9
box 210*, folder 10
Relates to box 36
Relates to box 37, folder 9
Relates to box 39, folder 4
Relates to box 40, folder 6
Relates to box 42, folder 5
Relates to box 43, folders 1, 3, 6
Relates to box 45, folders 3-4
Series III. Electronics, 1950s-1990s

box 51, folder 1  Amey, Frank and Libby, 1959, undated
Scope and Content Note
7 letters regarding potential concerts in Venice and personal matters, and an invitation.

box 51, folder 3  ASCAP, 1982-1985, 1993
Scope and Content Note
Mostly letters and forms regarding awards and requests for title confirmation to give proper credit, circa 40 items (see also financial correspondence from the 1980s-1990s for more).

Scope and Content Note
Letters regarding publishing of Ichiyanagi’s Appearance in Source; concert dates and invitations to perform; announcements; and permission requests to publish recordings, 17 items.

box 51, folder 5  Ba-Bro, 1950-1997, undated
Bach, Michael, 1993
Scope and Content Note
Letter regarding performance of “One” and “Ryoanji” at Donaueschinger Musiktage with artist’s design of string installation and two photos.

box 51, folder 5  Ballif, Claude, 1961-1962
Scope and Content Note
2 letters.

box 51, folder 5  Bartlett, Martin, 1977, undated
Scope and Content Note
4 letters regarding his scholastic activities, electronics and a potential performance for Tudor in Vancouver.

box 51, folder 5  Bartosik, Kimberly (dancer), 1988, 1993-1995, undated
Scope and Content Note
4 postcards, 4 greeting cards, 1 note written on an article and 1 letter regarding personal matters, and Cunningham Dance Company tours and performances of Ocean (music by Tudor).

box 51, folder 5  Bauermeister, Mary, 1960
Scope and Content Note
Letter describing performances at her studio.

box 51, folder 6  Barraqué, Jean, 1956-1957
Scope and Content Note
9 letters regarding recording his sonata for Vega.

box 51, folder 7  Behrendsen, Peter, 1987-1994, undated
Scope and Content Note
3 letters and 2 notes on photocopied texts.

box 51, folder 7  Behrman, David, 1959, 1974, undated
Scope and Content Note
2 letters, note, card and forwarded letter from Behrman to Allen Sapp.
Bekaert, Jacques, 1987, 1992, undated
Scope and Content Note
1 postcard and 2 greeting cards.

Bergé, Carol, circa 1965
Scope and Content Note
Letter regarding leasing his place.

Berio, Luciano, 1959
Scope and Content Note
9 letters, one of which is typed on a program, and 1 postcard mostly regarding concert dates in Italy, 1956-1957, undated. The folder also includes drafts of letters from Tudor to Berio, Luigi Nono and Hermann Scherchen on one sheet, and two letters from Cathy Berio regarding Berio’s health and the cancellation of a concert.

Biel, Michael von, 1962
Scope and Content Note
1 letter.

Birman de Relles, Dominique (of Radiojänst), 1956, undated
Scope and Content Note
2 letters regarding Tudor’s performance in Stockholm, 3 greeting cards, and a list of contact numbers and rehearsal times.

Bischoff, John, 1996-1997
Scope and Content Note
Letter and note with diskette.

Borden, David, 1970
Scope and Content Note
Letter regarding Mother Mallard’s Portable Masterpiece Company performing Rainforest.

Boucourechiev, André, 1961
Scope and Content Note
1 letter sending a score.

Brakhage, Stan, 1962
Scope and Content Note
Film collage.

Brecht, George, 1961-1963
Scope and Content Note
4 letters sending works and asking Tudor what he would play at the Yam Festival, 1 announcement and 1 postcard.

Brown, Jean, 1984
Scope and Content Note
1 letter regards acquisition of his archive and programs.
<table>
<thead>
<tr>
<th>Box 51, Folder 8</th>
<th>Burchfield, Ritty, 1971-1976, undated</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scope and Content Note</td>
<td>4 postcards, 4 letters, 2 letters to Burchfield (copies), note from Burchfield's brother regarding personal matters with descriptions of her work and of Bill Viola who just visited her.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 51, Folder 8</th>
<th>Bussotti, Sylvano, 1959-1967, undated</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scope and Content Note</td>
<td>6 letters and 1 postcard regarding concert dates and progress of works he is sending.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 51, Folder 9</th>
<th>Boulez, Pierre, 1950-1960, undated</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scope and Content Note</td>
<td>10 letters which include many requests by Boulez for a response about Tudor's participation in a Paris concert. Also 5 sheets of a letter from Boulez to Cage (December 1950) copied by Tudor and 25 sheets of a letter from Boulez to Cage (undated, circa December 1951, see Box 211*, folder 1), both of which were published in The Boulez-Cage Correspondence (edited by Jean-Jacques Nattiez, Cambridge University Press, 1993).</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 51, Folder 10</th>
<th>Brown, Earle, 1952-1957</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scope and Content Note</td>
<td>3 postcards and 2 letters, which include a response to Tudor's statement that 4 more is impossible to play and regarding Tudor quotes in Peyser's book on Boulez.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 52, Folder 1-7</th>
<th>Bru-C, 1950-1994, undated</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 52, Folder 1</td>
<td>Brush, Leif, 1974-1982, undated</td>
</tr>
<tr>
<td>Scope and Content Note</td>
<td>Includes 3 letters, photocopied descriptions of his work, a photocopied Christmas letter, photograph of an event and curriculum vitae, circa 25 items.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 52, Folder 2</th>
<th>Cardew, Cornelius, undated</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scope and Content Note</td>
<td>8 letters and 1 Christmas card requesting Tudor to play Cardew's pieces, to send Cardew scores of other composers' work, and describing performances in which he participated.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 52, Folder 2</th>
<th>Cerha, Friedrich, 1958</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scope and Content Note</td>
<td>1 letter.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Scope and Content Note</td>
<td>5 letters, one of which encloses a technical report and photo of the SUNY studio, and other with excerpts from an interview with Tudor.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 52, Folder 2</th>
<th>Chandralekha, 1971, 1994, undated</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scope and Content Note</td>
<td>3 letters and 1 poem.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 52, Folder 2</th>
<th>Charlip, Remy, circa 1969, undated</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scope and Content Note</td>
<td>1 letter and 1 postcard.</td>
</tr>
</tbody>
</table>
Chiari, Giuseppe, 1963
Scope and Content Note
1 note with a program.

Cage, John, 1950s-1989, undated
Scope and Content Note
A rich collection of letters written by Cage mostly in the 1950s and 1960s. Includes remarkable descriptions of his work (especially *Music of changes*), personal life, interactions with other composers (especially Morton Feldman), concert dates and logistics, and performances he attended. Also includes a carbon copy of a 4 page-letter to the editor of *Musical America* regarding a letter Skulsky wrote on Cage's letter about Satie, a mesostic on the name James Joyce for those who helped with *Roaratorio*, 25 mesostics re and not re Mark Tobey and 3 letters from Cage (Crete) to Tudor, circa 60 items.

Clarkson, Austin, 1980-1982, undated
Scope and Content Note
4 letters, 1 greeting card, photocopy of Wolpe's *Seven pieces for three pianos*, and a catalog of Wolpe's published works.

Scope and Content Note
11 personal letters and cards.

Collins, Nicolas, circa 1976, 1983
Scope and Content Note
2 letters, bio and Tudor draft of a recommendation letter.

Corner, Philip, 1958, undated
Scope and Content Note
Note and 2 letters.

Cunningham, Merce (and Dance Company), 1961, undated
Scope and Content Note
4 letters and a card from Cunningham mostly regarding tour logistics, and 3 postcards, 1 greeting card and 2 faxes signed communally by the company, undated.

Curran, Alvin, 1979
Scope and Content Note
Letter.

Composer in Performance, 1970 February
Scope and Content Note
Letter asking Tudor to apply for a grant, with brochure of past grantees.

Cowell, Henry, 1953-1963
Scope and Content Note
1 note, 1 postcard and 2 letters.
For correspondence with Sidney Cowell regarding Tudor editing her husband's scores, see Series II, Projects.
Series IV. Correspondence, 1938-1996


box 52, folder 7 Cross, Lowell, 1964-1989, undated
Scope and Content Note
Includes letters regarding personal matters, finding a position, Tudor's bio for publication and logistics for Laser Concert; and 5 pages ts. "Audio/Video/Laser" for Source, circa 30 items.

box 53, folder 1 Davies, Hugh, 1982, undated
Scope and Content Note
2 letters, one of which regards Rainforest.

box 53, folder 1 Delaplaine family, circa 1952
Scope and Content Note
3 letters from different family members.

box 53, folder 1 Dehner, Dorothy, 1957
Scope and Content Note
1 letter.

box 53, folder 2 Deighton, Hilda, 1960-1968, undated
Scope and Content Note
11 letters all pertaining to concerts by Tudor and to the Anthroposophical Society.

box 53, folder 3 Dienes, Sari, 1969, 1975, undated
Scope and Content Note
Handmade Christmas card, letter regarding her will, and bio.

box 53, folder 3 Dorn, Ken, 1971
Scope and Content Note
Fan letter.

box 53, folder 3 Duncan, Robert, 1966
Scope and Content Note
Handmade Christmas card.

box 53, folder 4 Driscoll, John, 1975-1991, undated
Scope and Content Note
Includes a letter regarding contacts for Tudor installations, 2 photocopied letters written to others regarding Rainforest at LACMA and Composers Inside Electronics, 2 photocopied letters from Lawrence Morton sent to Driscoll about event at LACMA with a mushroom theme, announcement, bio and postcard from his wife Lynwa, circa 15 items.

box 53, folder 5 E-F, 1953-1993, undated
box 53, folder 5 Eimert, Herbert, 1959
Scope and Content Note
Postcard.

box 53, folder 5 Espinosa, Pedro (pianist), 1958-circa 1960
Scope and Content Note
2 letters asking for recommendations to enter music school and a Christmas card.
Ferrell-Hero, Barbara (painter), 1970
Scope and Content Note
Letter sending work and announcement.

Finck, Mildred, 1965-1966
Scope and Content Note
2 letters in which she describes her scores, her exhibits, her interest in Tudor's electronics.

Flynt, Henry, undated
Scope and Content Note
Postcard regarding his theory.

Fontana, Bill, 1982, undated
Scope and Content Note
Letter about Tudor's possible interest in his new work, "Standing wave sculpture with mobile loudspeakers" and his meeting with Viola, program and memo.

Foss, Lucas, 1961
Scope and Content Note
Letter inviting Tudor to participate in Ojai Festival.

Freeman, Betty, 1986-1987
Scope and Content Note
3 letters regard address for Gerd Stein and Tudor's participation in her monthly salon.

Frehling, Russell, undated
Scope and Content Note
Invitation to participate in Meet the Composer.

Scope and Content Note
Includes 5 letters regarding Tudor's importance to Feldman's music, asking Tudor to help him get lecture gigs at Mills and asking advice concerning his jobless situation. One of the letters has a notation (a correction?).

Fetterman, William, 1986-1993
Scope and Content Note
Thick folder with letters enclosing texts and his dissertation (published as John Cage's theatre pieces, and also regarding the interview he did with Tudor, interpreting Cage's symbols for Music walk and permissions.

Fine, Albert, 1965-1975, undated
Scope and Content Note
Includes 22 postcards with drawings and stamps, an announcement, 4 letters regard money, how to obtain a copy of Busoni concerto and sending work, with 3 pages of text "A John Cage story about lampshades for David Tudor."

Scope and Content Note
Includes 14 letters and 1 postcard regard her work (especially "Median Strip," personal matters and possible performances of Rainforest; letter from the Guggenheim foundation requesting a recommendation.
<table>
<thead>
<tr>
<th>Box and Folder</th>
<th>Name and Date</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>54, 1</td>
<td>Gazzelloni, Severino, 1956</td>
<td>Scope and Content Note 2 letters regard playing Boulez together.</td>
</tr>
<tr>
<td>54, 1</td>
<td>Gibson, Elizabeth Jane, 1944</td>
<td>Scope and Content Note 1 letter breaking their friendship because of conflicting philosophies and a draft of Tudor's long response.</td>
</tr>
<tr>
<td>54, 1</td>
<td>Ginsberg, Allen, 1993</td>
<td>Scope and Content Note 1 letter enclosing a presentation on 4' 33&quot;.</td>
</tr>
<tr>
<td>54, 1</td>
<td>Gradstein, Léonie (Polish composer), 1958-1959, undated</td>
<td>Scope and Content Note 3 letters and 2 postcards with pleasantries from Poland.</td>
</tr>
<tr>
<td>54, 1</td>
<td>Gromada, John (composer), 1987</td>
<td>Scope and Content Note 1 letter describing his career and asking advice.</td>
</tr>
<tr>
<td>54, 1</td>
<td>Guthrie, Hammond, 1971</td>
<td>Scope and Content Note Electron Arabic.</td>
</tr>
<tr>
<td>54, 1</td>
<td>Guzzetta, James (accordianist), undated</td>
<td>Scope and Content Note 1 letter asking for Bandoneon! score.</td>
</tr>
<tr>
<td>54, 2</td>
<td>Haase, Erika (pianist who took lessons from Tudor), 1959-1960</td>
<td>Scope and Content Note 2 letters and Christmas wishes.</td>
</tr>
<tr>
<td>54, 2</td>
<td>Hahn, Gladys, 1962</td>
<td>Scope and Content Note 2 letters regard a concert program.</td>
</tr>
<tr>
<td>54, 2</td>
<td>Harmonic, Phil, 1970s</td>
<td>Scope and Content Note Mail art postcard.</td>
</tr>
<tr>
<td>54, 2</td>
<td>Harrison, Lou, 1965</td>
<td>Scope and Content Note Thank you note.</td>
</tr>
<tr>
<td>54, 2</td>
<td>Hauer, Anne (Tudor's personal assistant), 1994-1995</td>
<td>Scope and Content Note 6 postcards and 1 letter regard personal and vein research.</td>
</tr>
</tbody>
</table>
Hay, Deborah, 1996
Scope and Content Note
1 letter asking for a contribution to her book *my body, the buddhist*.

Helms, Hans G., 1958, 1972
Scope and Content Note
2 letters regard a film and a recording.

Hawke, H. William (Tudor's teacher), 1938-1963, undated
Scope and Content Note
21 letters mostly written during summer vacation regarding organ performances he has been to, his own performances, descriptions of organs he has seen, and personal matters such as his mail which Tudor sends to him while away. Also 4 postcards, telegram, 2 programs, photo of Hawke and a letter from Hawke's wife with two photos.

Higgins, Dick, 1958-1963, 1982
Scope and Content Note
2 letters regard Tudor's biography; information he needs on Nilsson, Hambraeus, and Pousseur, who he has never heard of; tapes he is sending; the lost score of *Stacked Deck*; 1 score on a postcard, and "The tart, or Miss America."

Hodeir, André, 1957
Scope and Content Note
5 letters regard the recording and playing of Barraqué and Tudor's eventual decision not to.

Houédard, Dom Silvester, 1971
Scope and Content Note
"Poemcard 1."

Hughes, David, undated
Scope and Content Note
Letter enclosing 13 photos of installation by Tudor and Monnier.

Hunt, Jerry, 1987, undated
Scope and Content Note
5 letters regard studying with Tudor; compositions he sent; playing with Cunningham; and Guggenheim grant proposal.

Hidalgo, Juan and Walter, 1960-1966
Scope and Content Note
Letters regard concert dates; postcards, handwritten poems, announcement and concrete poetry card; 18 items.

Jacobs, George, undated
Scope and Content Note
1 letter enclosing a Bussotti work.

Jenks, Alden (composer), 1971
Scope and Content Note
1 letter asking Tudor if he could perform with Jenks' students.
<table>
<thead>
<tr>
<th>Box/Folder</th>
<th>Author/Recipient</th>
<th>Dates</th>
<th>Scope and Content Note</th>
</tr>
</thead>
<tbody>
<tr>
<td>54, 6</td>
<td>Jansen, Pierre (composer), 1958</td>
<td>1 letter.</td>
<td></td>
</tr>
<tr>
<td>54, 6</td>
<td>Jess (artist), undated</td>
<td>1 letter about his opening and illustrations for <em>A book of resemblances</em>, and poster.</td>
<td></td>
</tr>
<tr>
<td>54, 6</td>
<td>Jones, Ralph, 1980</td>
<td>3 letters regard <em>Rainforest</em> performances; his progress in ultrasonics and equipment building; and 1 postcard with a photo of a sculpture he made for <em>Rainforest</em>.</td>
<td></td>
</tr>
<tr>
<td>54, 6</td>
<td>Joshipura, Jinraj (Indian student), 1971, 1974</td>
<td>4 letters.</td>
<td></td>
</tr>
<tr>
<td>54, 7</td>
<td>Ichiyanagi, Toshi, 1961-1967, undated</td>
<td>13 letters, 4 of which are addressed to Cage, regard reception of avant-garde music in Japan; answers to Tudor's question on how to play his duet; dates and logistics for Japanese performances; request to record some of Tudor's performances; and a business card.</td>
<td></td>
</tr>
<tr>
<td>55, 1</td>
<td>Kasemets, Udo, 1965-1967</td>
<td>2 letters and a telegram regard Tudor performing in Toronto, and a bio.</td>
<td></td>
</tr>
<tr>
<td>55, 1</td>
<td>Kerr, Cathy and Joshua Ginsberg, 1988-1994, undated</td>
<td>2 postcards, 3 letters and 2 invitations, all personal.</td>
<td></td>
</tr>
<tr>
<td>55, 2</td>
<td>Kagel, Maurizio, 1959-1975</td>
<td>Mostly letters about concert dates, touring together, instructions for scores, his impressions of hearing Tudor play one of this pieces, performance of <em>Transicion II</em> at the Venice Biennale and performance of <em>Pandorasbox</em>. Also includes an ink drawing; 23 items.</td>
<td></td>
</tr>
<tr>
<td>55, 3</td>
<td>Kalve, Martin, 1977-1985, 1995, undated</td>
<td>Includes 2 Christmas cards, 1 handmade card, 3 letters, and 3 photos.</td>
<td></td>
</tr>
<tr>
<td>Box, Folder</td>
<td>Name</td>
<td>Year(s)</td>
<td>Scope and Content Note</td>
</tr>
<tr>
<td>------------</td>
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<td>------------------------</td>
</tr>
<tr>
<td>55, 4</td>
<td>Klosty, Jim</td>
<td>1971, undated</td>
<td>Letter asking for Tudor notes to include in a book and a note written on a photocopied realization asking for information.</td>
</tr>
<tr>
<td>55, 4</td>
<td>Kluevsek, Guy</td>
<td>1972-1973</td>
<td>2 letters regard copy of Kagel's Pandorasbox.</td>
</tr>
<tr>
<td>55, 4</td>
<td>Klüver, Billy</td>
<td>1987, 1994, undated</td>
<td>Includes photocopy of a letter send to Bob (Rauschenberg?) about Laser Concert at Xenon and birthday and Christmas greetings; 6 items.</td>
</tr>
<tr>
<td>55, 4</td>
<td>Kobayashi, Kenji</td>
<td>1961-1968, undated</td>
<td>4 letters regard performing together, asking for advice on programs and how to play one of Cage's works, with a wedding invitation.</td>
</tr>
<tr>
<td>55, 4</td>
<td>Koike, Ryo and Hiroko</td>
<td>1972</td>
<td>One mistake, no. 3/150, Beau Geste Press.</td>
</tr>
<tr>
<td>55, 4</td>
<td>Køpcke, Arthur</td>
<td>undated</td>
<td>Collage &quot;Fill with own imagination.&quot;</td>
</tr>
<tr>
<td>55, 4</td>
<td>Kosugi, Takehisa</td>
<td>1972, 1996</td>
<td>Postcard and fax regard performing Ocean.</td>
</tr>
<tr>
<td>55, 5</td>
<td>Kotik, Petr (S.E.M. Ensemble)</td>
<td>1971-1972, 1990-1994</td>
<td>Includes letters regarding concert dates, organization of Stafford's-in-the-field (Chocorua, 1972) with a copy of Mumma's lesson plan and copies of letters from Mumma and Ben Patterson, and an essay titled &quot;A visit with David Tudor&quot; by Kotik, circa 20 items.</td>
</tr>
<tr>
<td>55, 6</td>
<td>Krauze, Zygmunt</td>
<td>1965</td>
<td>Letter enclosing music.</td>
</tr>
<tr>
<td>55, 6</td>
<td>Krumm, Philip</td>
<td>1961-1967, undated</td>
<td>3 letters and 1 note enclosing scores, regarding the situation at UC Davis, Stockhausen's effect on him and his current work. Also 2 programs.</td>
</tr>
</tbody>
</table>
Kubota, Shigeko, 1970-1975, undated
Scope and Content Note
Telegram, 2 postcards, letter to Cage regarding poems for her book, announcement, and handmade Christmas card.

Kurtz, Michael, 1987-1992
Scope and Content Note
3 letters regarding his interview with Tudor for a Stockhausen biography, 6 photos.

Kremen, Irwin, 1957-1995, undated
Scope and Content Note
Includes letters regarding publishing his copy of 4'33" in Source with description of layout; catalog of his works, postcard and 2 handmade greeting cards; 14 items.

La Brecque, Rebecca (pianist), 1988
Scope and Content Note
Letter with reviews.

Lennon, John, undated
Scope and Content Note
Note sending Yoko’s love.

Leroi, Vera, 1960-1963
Scope and Content Note
3 letters regard concert dates, 1 postcard.

Lewin Richter, Andrés (Spanish electronic music composer), 1962-1963
Scope and Content Note
2 letters.

Litz, Katherine, 1960-1982
Scope and Content Note
3 letters regard performing together; 1 form letter from the Katy Litz Dance Foundation.

Lerman, Richard, 1982-1993, undated
Scope and Content Note
Postcard, 2 letters enclosing scores, cassette tape (cold storage), cv, reviews and New Year’s card.

Loarie, Philip, 1985-1986
Scope and Content Note
Handmade card with letter written inside and a slide, Christmas form letter and a handmade Christmas card.

Lockwood, Anna, 1974, 1995
Scope and Content Note
2 letters, one of which is written on an announcement, and a postcard.

Lohmeyer, Paul and Martha, 1984, 1994-1996, undated
Scope and Content Note
Christmas form letters, Christmas cards and a letter, 8 items.
<table>
<thead>
<tr>
<th>Box and Folder</th>
<th>Name</th>
<th>Year(s)</th>
<th>Scope and Content Note</th>
</tr>
</thead>
<tbody>
<tr>
<td>box 55, folder 10</td>
<td>Lowry, Bob (clarinetist),</td>
<td>1959</td>
<td>Letter asking Tudor to accompany him on a recording.</td>
</tr>
<tr>
<td>box 55, folder 10</td>
<td>Lunetta, Stanley,</td>
<td>1967, 1977, undated</td>
<td>2 letters asking for advice on electronics and a subscription form from Source with a note.</td>
</tr>
<tr>
<td>box 56-57, box 56, folder 1</td>
<td>M-Pl,</td>
<td>1948-1996, undated</td>
<td></td>
</tr>
<tr>
<td>box 56, folder 1</td>
<td>MacDermott, David,</td>
<td>1976</td>
<td>Letter and &quot;A proposal for a drawing machine.&quot;</td>
</tr>
<tr>
<td>box 56, folder 1</td>
<td>Mac Low, Jackson,</td>
<td>1961</td>
<td>Letter presenting A piece for Sari Dienes and a number of Asymmetries; (see Series I).</td>
</tr>
<tr>
<td>box 56, folder 1</td>
<td>Maderna, Bruno,</td>
<td>1959</td>
<td>Letter regarding performance of his Concerto for Piano and Orchestra at Darmstadt.</td>
</tr>
<tr>
<td>box 56, folder 1</td>
<td>Madge, Geoffrey Douglas (pianist),</td>
<td>1978</td>
<td>Letter asking for information regarding Music of changes, which he is going to record.</td>
</tr>
<tr>
<td>box 56, folder 1</td>
<td>Maneri, Joseph,</td>
<td>1960</td>
<td>Letter enclosing scores.</td>
</tr>
<tr>
<td>box 56, folder 1</td>
<td>Marx, Josef (of McGinnis &amp; Marx),</td>
<td>1959, 1965-1966</td>
<td>3 letters regarding performing together, borrowing a score, thank you for pieces sent, and a form letter.</td>
</tr>
<tr>
<td>Box and Folder</td>
<td>Correspondent</td>
<td>Dates</td>
<td>Scope and Content Note</td>
</tr>
<tr>
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<td>------------------------</td>
</tr>
<tr>
<td>box 56, folder 2</td>
<td>Maxfield, Richard, 1961-1969, undated</td>
<td>Invitation to a &quot;musicale-party,&quot; 3 letters, one sent by Composers Forum asking Tudor to perform his works, and a New Year's card.</td>
<td></td>
</tr>
<tr>
<td>box 56, folder 2</td>
<td>Maurer, Elfriede, 1960 August 30</td>
<td>1 letter, 2 pp.</td>
<td></td>
</tr>
<tr>
<td>box 56, folder 2</td>
<td>Mayor, Geeta, 1960-1962, undated</td>
<td>3 letters regarding performing in India and personal matters and 2 Christmas cards.</td>
<td></td>
</tr>
<tr>
<td>box 56, folder 2</td>
<td>Mee, Charles, undated</td>
<td>Note asking Tudor to have a friend compose music for the accompanying &quot;I've got a pain in my sawdust.&quot;</td>
<td></td>
</tr>
<tr>
<td>box 56, folder 2</td>
<td>Mestres i Quadreny, Josep, 1961-1968</td>
<td>Letter sending a score and 2 notes, one of which contains instructions for Three canones in hommage to Galileus.</td>
<td></td>
</tr>
<tr>
<td>box 56, folder 2</td>
<td>Metzger, Heinz-Klaus, 1960</td>
<td>Letter about concert dates.</td>
<td></td>
</tr>
<tr>
<td>box 56, folder 2</td>
<td>Meyer-Denkmann, Gertrud (student in Darmstadt), 1960-1967, 1992</td>
<td>9 letters and 1 postcard asking advice on the type of music she should play and for a book she is writing on pedagogy and new music, and questions on how to play Variations.</td>
<td></td>
</tr>
<tr>
<td>box 56, folder 3</td>
<td>Moore, Frank L., 1958</td>
<td>Letter.</td>
<td></td>
</tr>
<tr>
<td>box 56, folder 3</td>
<td>Moran, Robert Leonard, 1961-1963</td>
<td>2 letters asking advice and enclosing a work.</td>
<td></td>
</tr>
<tr>
<td>box 56, folder 3</td>
<td>Müller, Ursula (?), 1960</td>
<td>Letter about their conversation with Kagel.</td>
<td></td>
</tr>
<tr>
<td>Box, Folder</td>
<td>Correspondent</td>
<td>Period</td>
<td>Notes</td>
</tr>
<tr>
<td>-------------</td>
<td>---------------</td>
<td>--------</td>
<td>-------</td>
</tr>
<tr>
<td>56, 4</td>
<td>Miller, Robert (Merce Cunningham Dance Co. sound engineer)</td>
<td>1989-1994, undated</td>
<td>12 letters and cards mostly regard personal matters, but also some on the recording of <em>Rainforest</em>, and 5 photos.</td>
</tr>
<tr>
<td>56, 5-9</td>
<td>Monnier, Jacqueline</td>
<td>1973-1995, undated</td>
<td>Substantial quantity of letters from Tudor's very dear friend and colleague regard personal matters (especially her garden, cooking, trips taken together and Teeny Duchamp), kites for &quot;Island Eye, Island Ear,&quot; <em>Sea tails</em>, music for her video, exhibitions of her work, <em>9 lines, reflected</em>, and bottles for Niki de Saint-Phalle. Also includes a collage, artists' book <em>9 kite tails</em> and 29 photos, ca. .33 linear ft. (see next box for more).</td>
</tr>
<tr>
<td>57, 1</td>
<td>Moorman, Charlotte</td>
<td>1963-1980, undated</td>
<td>Thick folder with letters regarding the first Avant-Garde Festival; playing Cage's &quot;Piece for string player;&quot; performing together; her other performance work; and announcements for the Avant-Garde Festival.</td>
</tr>
<tr>
<td>57, 4</td>
<td>Nemiroff, Joy (sister), Cathy (niece) and Isaac (composer and brother-in-law)</td>
<td>circa 1948-1980, undated</td>
<td>9 personal letters and cards mostly from Joy and 3 drafts from Tudor.</td>
</tr>
<tr>
<td>57, 4</td>
<td>Nono, Luigi</td>
<td>1957-1958</td>
<td>2 postcards and 1 letter about Venice Biennale concert.</td>
</tr>
<tr>
<td>57, 4</td>
<td>Otte, Hans</td>
<td>1958-1961, 1973</td>
<td>8 letters arranging concerts and sending score for <em>Tropisman</em>.</td>
</tr>
<tr>
<td>57, 5</td>
<td>Nakaya, Fujiko</td>
<td>1973-1986, 1994</td>
<td>8 letters and postcards regard personal and various projects, 6 photos taken by Kira Perov of fog sculpture she did with Viola, set of postcards of same fog sculpture and 2 photos of Tudor.</td>
</tr>
<tr>
<td>Box 57, Folder 6</td>
<td>Nee, Thomas, 1979, 1990-1995, undated</td>
<td></td>
<td></td>
</tr>
<tr>
<td>-----------------</td>
<td>--------------------------------------</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Scope and Content Note</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Latitudes, no. 1 with printed Christmas card, 2 other homemade Christmas cards and 2 letters regarding concerts at the new Hampshire Music Festival.</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 57, Folder 7</th>
<th>Nilsson, Bo, 1956-1958, undated</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scope and Content Note</td>
<td></td>
</tr>
<tr>
<td>8 letters regard his work and potential concerts; also 6 unsent postcards written by Nilsson to others with his text crossed out.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 57, Folder 8</th>
<th>Oliveros, Pauline, 1963-1994, undated</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scope and Content Note</td>
<td></td>
</tr>
<tr>
<td>37 items, mostly letters, regard her scores and performance work, concert dates, how they should perform together, and a description of &quot;In memorium Elena Moneak-Snite.&quot; Also includes a pencil drawing of feet (1 sheet, verso and recto).</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 57, Folder 9</th>
<th>Ono, Yoko, 1962-1971, undated</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scope and Content Note</td>
<td></td>
</tr>
<tr>
<td>5 page-letter defending Toshi Ichiyanagi with respect to a cancelled concert tour in Japan (1962); &quot;Selfportrait&quot; (envelope with mirror); &quot;Part painting series #5,&quot; no. 9874; sales list; New Year's card; &quot;Draw Circle;&quot; invitation to participate in This is Not Here; and Grapefruit announcements.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 57, Folder 10</th>
<th>Page, Frederick (piano student of Tudor's), 1960</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scope and Content Note</td>
<td></td>
</tr>
<tr>
<td>Letter.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 57, Folder 10</th>
<th>Pablo, Luis de, 1962</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scope and Content Note</td>
<td></td>
</tr>
<tr>
<td>Letter sending part of a score.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 57, Folder 10</th>
<th>Patterson, Ben, 1960</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scope and Content Note</td>
<td></td>
</tr>
<tr>
<td>Letter sending a score.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 57, Folder 10</th>
<th>Pellizzi, Francesco (collector and writer), 1968</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scope and Content Note</td>
<td></td>
</tr>
<tr>
<td>2 postcards.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 57, Folder 10</th>
<th>Pesic, Peter D., 1963</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scope and Content Note</td>
<td></td>
</tr>
<tr>
<td>Letter asking how to play Cage's Music of changes, Boulez's Deuxieme sonate and Bussotti's Five piano pieces for David Tudor.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 57, Folder 10</th>
<th>Pesle, Benedicte, 1959-1964, circa 1992, undated</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scope and Content Note</td>
<td></td>
</tr>
<tr>
<td>4 letters, mostly regarding personal matters.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Box 57, Folder 10</th>
<th>Phillips, Ardison, undated</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scope and Content Note</td>
<td></td>
</tr>
<tr>
<td>Letter mostly about E.A.T. and a Guggenheim proposal.</td>
<td></td>
</tr>
<tr>
<td>Box/Folder</td>
<td>Correspondent</td>
</tr>
<tr>
<td>-----------</td>
<td>--------------------------</td>
</tr>
<tr>
<td>57/10</td>
<td>Pimenta, Emanuel Dimas de Melo (composer)</td>
</tr>
<tr>
<td>57/11</td>
<td>Paik, Nam June</td>
</tr>
<tr>
<td>57/12</td>
<td>Pedersen, Knud</td>
</tr>
<tr>
<td>57/13</td>
<td>Plantamura, Carol (singer)</td>
</tr>
<tr>
<td>58/1</td>
<td>Poole, Peter and Carla</td>
</tr>
<tr>
<td>58/2</td>
<td>Pousseur, Henri</td>
</tr>
<tr>
<td>58/3</td>
<td>Rainier, Priaux (composer)</td>
</tr>
<tr>
<td>58/3</td>
<td>Rampazzi, Teresa (pianist and Darmstadt student)</td>
</tr>
<tr>
<td>58/3</td>
<td>Rauschenberg, Robert</td>
</tr>
<tr>
<td>58/3</td>
<td>Reis, Becky and Bernard</td>
</tr>
</tbody>
</table>
box 58, folder 3  
**Riehn, Rainer, 1971, undated**  
**Scope and Content Note**  
Letter regards concert of Ichiyanagi’s music enclosing list of questions about three of his pieces.

box 58, folder 3  
**Riley, Terry, 1961-1967**  
**Scope and Content Note**  
3 letters regard Envelope with a long description of it, performing Concert for 2 pianists and a reference letter, and 1 invitation.

box 58, folder 4  
**Rascher, Sigurd M. (saxophonist), 1953-1978, undated**  
**Scope and Content Note**  
Includes letters regarding tours and performances and a draft of a letter to Rascher’s wife, 12 items.

box 58, folder 5-10  
**Richards, Mary Caroline, 1951-1996, undated**  
**Scope and Content Note**  
Personal and intimate correspondence from Tudor’s friend and lover. The letters begin with an invitation to perform at Black Mountain College, where they quickly developed a personal relationship, and later, detail her personal and professional life while Tudor was on tour. There is much about domestic matters (e.g., gardening, their cats); news of friends, family and events; and her pottery. Poems are scattered throughout, including a 7-page typescript “Recovery of the child in manhood” (1960), and poems in issues of Penn State papers in art education, The Cresset and Inward light. Also included is a monograph on her pottery, titled Toward M.C. and a copy of her translation of Satie’s The ruse of Medusa: Lyric comedy in one act, circa .25 linear ft.

box 58, folder 11  
**Scope and Content Note**  
Mostly letters about performance schedules, logistics, Dance Co. gossip and personal matters. Also includes mention of Rainforest productions and Cage proposal for a book on Tudor, circa 50 items.

box 59, folder 1  
**Rosselli, Amelia, 1960-1969, undated**  
**Scope and Content Note**  
7 letters and 2 postcards regard her health, publication of her poetry, Darmstadt and her music.

box 59, folder 1  
**Rzewski, Frederic, 1969-1979**  
**Scope and Content Note**  
2 letters, 3 postcards and description of the MEV Group of Rome.

box 59, folder 2  
**Scherchen, Hermann, 1957-1958**  
**Scope and Content Note**  
2 letters and 1 postcard regard meeting each other.

box 59, folder 2  
**Schonberg, Harold, 1961**  
**Scope and Content Note**  
Thank you note.

box 59, folder 2  
**Schwertsik, Kurt, 1967, undated**  
**Scope and Content Note**  
Birth announcement, postcard and note with sequence from Duet 2, which Wolff asked Schwertsik to send Tudor to show him the sources of the horn part.
box 59, folder 3

**Sarabhai, Manorama, 1959-1975, undated**

*Scope and Content Note*

Letters and postcards regard personal matters and 6 photographs of Tudor, circa 40 items.

box 59, folder 4

**Schonfield, Victor, 1970-1972, 1995**

*Scope and Content Note*

Letter about concert dates; letter with annotated interview by Schonfield; issue of *Music and musicians* (Aug. 1972), which published the interview; program notes, schedules and bio for a concert; photocopied article; and Christmas card.

box 59, folder 5

**Smith, Barbara, undated**

*Scope and Content Note*

Letter regards a possible collaboration.

box 59, folder 5

**Snyder, Ellsworth (Newcomb College, Tulane), 1963-1966, undated**

*Scope and Content Note*

3 letters and a program.

box 59, folder 5

**Sociedad Uruguaya de Musica Contemporanea, 1968-1970**

*Scope and Content Note*


box 59, folder 5

**Sottsass, Ettore, undated**

*Scope and Content Note*

3 cards.

box 59, folder 5

**Stevenson, Louis A., 1959**

*Scope and Content Note*

Letter about his new Intersonor studio.

box 59, folder 5

**Sutcliffe, Alan, 1961**

*Scope and Content Note*

Letter enclosing a score.

box 59, folder 6-7

**Stockhausen, Karlheinz, 1954-1965, undated**

*Scope and Content Note*

Very affectionate letters relating to Stockhausen compositions, European concerts and recordings, Darmstadt teaching posts and tours that Stockhausen made with Tudor of South America and the United States. Among the highlights are the letter of January 16, 1955, in which Stockhausen says that his thinking has changed since meeting Cage and Tudor; the letter of March 13, 1955, in which he discusses Klavierstücke III, IV, VI and VIII, including a particularly detailed discussion of compositional and performance aspects of VI; the letter of May 20, 1956, in which he appears to criticize Tudor's collaboration with Stefan Wolpe; the letter of March 24, 1957 in which he likens the Darmstadt programming of Klavierstück XI before Boulez' 3rd Sonata to a bullfight; the postcard of 1957 in which he criticizes the Darmstadt premiere of Klavierstück XI by Paul Jacobs; and the letter of September 20, 1957 which gives performance instructions and clarifications for Klavierstücke XI, circa 60 items.

box 59, folder 8

**Tcherepnin, Ivan, 1973-1976, undated**

*Scope and Content Note*

3 letters, 2 of which regard performing *Rainforest* at Harvard and 2 cards.
box 59, folder 8  Teitelbaum, Richard, 1974, 1995
Scope and Content Note
Letter from and letter to.

box 59, folder 8  Tenney, James, 1975
Scope and Content Note
Postcard.

box 59, folder 8  Teshigahara, Hiroshi (filmmaker), undated
Scope and Content Note
2 holiday cards designed by Teshigahara.

box 59, folder 8  Titone, Antonino, 1959
Scope and Content Note
Letter regards concert date in Palermo.

box 59, folder 8  Tone, Yasunao, 1979, 1992-circa 1995
Scope and Content Note
Announcement, note and postcard.

box 59, folder 8  Tudor, Mr. (Tudor's father), 1948
Scope and Content Note
4 letters.

box 59, folder 8  Tufty, Barbara, 1979, 1989-1990
Scope and Content Note
Greeting card, 2 letters, and clippings about Cunningham and Cage.

Scope and Content Note
Includes 5 letters regard his radio projects and photocopies of his artwork.

box 60, folder 1-7  U-W, 1945-1996, undated
box 60, folder 1  Vigeland, Nils Anton (pianist), 1991
Scope and Content Note
Note about a Cage piece.

box 60, folder 2  Viola, Bill, 1973-1994, undated
Scope and Content Note
Includes letters regarding Rainforest and how it has changed his video work, and about personal matters; with 6 photographs of Viola and his family and an altered Polaroid, circa 20 items.

box 60, folder 3  Waring, James, 1959-1963
Scope and Content Note
Includes letters about concert dates and a letter to an editor extolling Tudor, 10 items.

box 60, folder 3  Warthman, Forrest (engineer who helped with Neural network ), 1989-1993
Scope and Content Note
4 letters.
Werner, Vibeke, 1995
Scope and Content Note
Letter with issue of Dansk musik tidskrift (June 1994/95) and Neue zeitschrift für musik (Sept. 1994), both of which have articles on Tudor.

Waldhauer, Fred (E.A.T. founder) and Ruth, 1987-1996, undated
Scope and Content Note
Mostly letters from Ruth regarding personal matters, but also 3 letters from Fred, circa 20 items.

Wilding-White, Ray, 1966-1975, undated
Scope and Content Note
9 letters regarding Tudor's contribution to a proposed book, material for an article and equipment setup for a Tudor concert; a card and a chain letter.

Scope and Content Note
12 letters, 3 of which are addressed to Cage, presenting a score and parts, and sending performance instructions for Duet I, For 6 or 7 players, For magnetic tape and others.

Wolpe; Stefan, Irma and Hilda, 1945-1963, 1982, undated
Scope and Content Note
Fond letters regarding Stefan's compositions and performances, personal matters and other piano students. Scattered throughout, the Wolpes provide encouragement and praise concerning Tudor's burgeoning career. Also includes a small photo album, circa 50 items.

Scope and Content Note
3 letters, 5 postcards and 3 cards offering news of Italian friends.

Scope and Content Note
3 letters, 5 postcards and 3 cards offering news of Italian friends.

Young, La Monte, 1960-1969, 1989, undated
Scope and Content Note
12 letters presenting different compositions, making corrections to pieces, giving performance instructions and suggestions, and describing past performances of the pieces. Also includes 2 versions of his curriculum vitae, project description for a grant proposal (circa 1963), Guggenheim grant proposal (1969) and an announcement.

Group postcards, 1957-1967, undated
Scope and Content Note
5 postcards signed by multiple composers and/or performers: Stockhausen, Wolpe, Nilsson, Bussotti, Boulez, Cardew, Kotik, Gertrud Meyer-Denkmann, Schwertsik, Carolee Schneemann, Monnier, Moorman and others.

Tudor drafts to unidentified correspondents, circa 1950-1969
Scope and Content Note
18 drafts, probably from the 1950s and 1960s, regarding tours and personal matters. One 4 pp. draft describes his transition from organist to pianist. One has been identified as a draft of Tudor's letter of 18 May 1959 to Stockhausen. One ms. is about the Barraqué Sonata for piano. "Mr. B." appears to be Barraqué. "Mr. H." may be André Hodeir.
Series IV. Correspondence, 1938-1996

box 61, folder 5

**Unidentified, undated**

Scope and Content Note

circa .33 linear ft.

**Miscellaneous oversize**

Scope and Content Note

Oversize materials relating to Correspondence (folder 1), and Ephemera (folder 2)

box 211*, folder 1

**Boulez correspondence to Cage relates to Series IV**

Scope and Content Note

From box 51, folder 9.

box 211*, folder 2

**Relates to Series VIA**

Series V. Articles and reviews, 1937-1995, undated

Physical Description: 9 boxes

Scope and Content Note

This series consists of newspaper and magazine clippings, with some full journal issues and typescripts (7 linear ft., 9 boxes), and pertains to performances given by Tudor, Cage and Cunningham, arranged chronologically. There are also general articles on music, interviews, a 1941 translation of Luigi Russolo’s *The art of noise* and typescripts of Cage’s "4 musicians at work" (1952) and his "Changes" lecture at Darmstadt (1958). Also contains two boxes of articles unrelated to music.

Arrangement

Materials are arranged chronologically.

box 62, folder 1-15

1941-1959

box 63, folder 1-9

1960-1965

box 64, folder 1-17

1966-1975

box 65, folder 1-11

1976-1982

box 66, folder 1-11

1983-1990

box 67, folder 1-13

1991-1995, undated

box 68, folder 1-22

1942-1982

box 69, folder 1-9

1984-1995, undated

box 212*, folder 1-8

Oversize articles and reviews, 1937, 1952-1992

Music related articles and reviews, 1937, 1952-1992

box 212*, folder 9

Non-music articles, clippings, 1951-1964

Series VI. Ephemera, 1920s-1996, undated

Physical Description: 29 boxes

Scope and Content Note

Printed ephemera includes a substantial quantity of concert programs, music catalogs, newsletters, announcements, press releases and images of organs and cathedrals.

Arrangement

Materials are arranged in two subseries: Series VI.A. Programs and announcements; Series VI. B. Other ephemera.
Series VI. Programs and announcements, 1938-1996, undated

Physical Description: 17 box(es)

Scope and Content Note
Series contains a nearly complete set of programs for all of Tudor's performances, including his organ and piano work, his electronic compositions, and Cunningham dance performances, arranged chronologically. Also included are programs and announcements for other composers, performers (music, dance, performance art, happenings, and fluxus) and visual artists.

Arrangement
This subseries is arranged chronologically.

David Tudor, 1938-1996, undated

1943-1956
1956-1959
1959-1960
1961-1962
1963-1964
1964-1965
1966-1968
1969-1972
1973-1977
1977-1982
1982-1988
1989-1996, undated

Scope and Content Note
Includes two folders of typed and handwritten program notes and biographies (see also Box 211* for a handwritten Cage program note).

Others' performances and events, 1938-1996, undated

1950s
1960s
1970s
1980s

Oversize material
Relates to Series IV
### Series VI.Ephemera, 1920s-1996, undated

**Series VI.A. Programs and announcements, 1938-1996, undated**

- **Scope and Content Note**
  - Cage program notes, relates to Series VI.A.
  - Handwritten on reverse of program poster.

- **Scope and Content Note**
  - Box 211*, folder 2
  - John Cage program notes, relates to Series VI.A.

### Series VI.B. Other ephemera, 1920s-1995

- **Physical Description:** 12 box(es)
- **Scope and Content Note**
  - This subseries consists of sheet music catalogs; book catalogs relating to Tudor's personal interests (e.g., botany and the East); music ephemera in the form of newsletters, press releases, concert announcements; art ephemera including exhibition announcements, Yam festival announcement, Something Else newsletters, press releases and a small Robert Rauschenberg print; and pictures of organs and cathedrals with a scrapbook and notes.
  - **Arrangement**
  - This subseries is arranged chronologically.

- **Music catalogs, 1920s-1990s, undated**
  - Box 87, folder 1-8
    - 1920s-1960s
  - Box 88, folder 1
    - before 1960
  - Box 89, folder 1-7
    - 1960s-1970s
  - Box 90, folder 1-5
    - 1980s-1990s, undated
  - Box 91, folder 1-7
    - 1980s-1990s, undated

- **Book catalogs, 1949-1987**
  - Box 92, folder 1-29
    - 1947-1987
  - Box 93, folder 1-9
    - 1988-1995, undated
  - Flatfile 16**
    - 1956-1960
  - Flatfile 17**
    - 1963-1975
  - Flatfile 18**
    - 1976-1984
  - Flatfile 8**
    - 1980

- **Miscellaneous music ephemera, 1947-1990s, undated**
  - Flatfile 19**
    - 1990s
  - Flatfile 20**
    - undated

- **Art related ephemera, 1952-1995, undated**
  - Box 94, folder 1-27
    - 1952-1989
  - Box 95, folder 1-11
    - 1990-1995, undated

- **Scope and Content Note**
  - Includes two folders of blank postcards and cards mostly with images of artworks and architecture.

- **Oversize **21**
  - 1965
  - Scope and Content Note
  - A.M. Fine drawing "Spoon discipline for Dorothy de Borchgrane."

- **Oversize **22**
  - 1966-1979

- **Oversize **23**
  - 1979
  - Scope and Content Note
  - Niki de Saint Phalle poster.
<table>
<thead>
<tr>
<th>Box</th>
<th>Folder</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>96</td>
<td>1-6</td>
<td>Organs and cathedrals (1980s, undated)</td>
</tr>
<tr>
<td>97</td>
<td>1-3</td>
<td>Organs and cathedrals</td>
</tr>
<tr>
<td>98</td>
<td></td>
<td>Organs and cathedrals</td>
</tr>
<tr>
<td>99</td>
<td>1-13</td>
<td>Recipes, undated</td>
</tr>
<tr>
<td>100</td>
<td>1-18</td>
<td>Pasta posters, 1981, undated</td>
</tr>
<tr>
<td>101</td>
<td>1-11</td>
<td>Spiritual, undated</td>
</tr>
<tr>
<td>102</td>
<td>1-7</td>
<td>Anthroposophical Society, 1940-1994, undated</td>
</tr>
<tr>
<td>103</td>
<td>1-6</td>
<td>1940-1965, 1966-1970</td>
</tr>
</tbody>
</table>

**Series VII. Personal, 1940-1994**

*Physical Description:* 19 boxes

*Scope and Content Note*

Personal materials are those concerning Tudor's personal life and interests: handwritten recipes; personal documents such as driver's licenses, passports, and birth certificates; notes and typed excerpts on spiritualism; newsletters and catalogs from the Anthroposophical Society; notes with addresses, phone numbers and lists, but also some material which relates to personal research, mathematics and his work; and personal objects. Some materials in this series were donated by Tudor's sister, Joy Nemiroff.

*Arrangement*

Materials are arranged topically.
Series VII. Personal, 1940-1994

Notes, 1950s-1990s, undated
Scope and Content Note
This and the following five boxes contain mostly handwritten, and occasionally typed, notes by Tudor, most of which consist of addresses, phone numbers and lists. Some of the notes from the 1950s are especially interesting: library checkout slips for books pertaining to India, cooking, and spiritualism (see also box 101); two thick folders with algebraic equations; lists of compositions and programs; and some working notes for performances. Other noteworthy materials are excerpts from spiritual texts (1960s) and preparations for a course (1970s). From the 1960s onward there are lists of expenses, food and equipment; travel itineraries; and drawings and notes for his electronic work. Some letters included.

Personal objects, 1983, undated
Scope and Content Note
Includes small wind instruments, an abacus, playing cards (probably used for performances), glasses, rulers, and a banner that reads "David Tudor - Electronic Music" (1983).

Personal objects, undated
Scope and Content Note
Place mats and flute.

Series VIII. Financial, 1944-1998
Physical Description: 42 boxes
Scope and Content Note
A complete record of Tudor's finances, which includes bills, receipts (including those for concert tours), bank statements and cancelled checks, credit card statements, income and royalty statements, taxes, and contracts, filed chronologically. Five boxes of material dated 1994-1997 (bulk 1995-1996) were organized and filed by Tudor's assistant. The last box of the series contains correspondence, documents and photocopied meeting minutes concerning Gate Hill Co-operative, where Tudor resided after 1957.
Arrangement
Materials are arranged chronologically with grouping pertaining to Gate Hill Co-operative, 1957-1998, at the end.
<table>
<thead>
<tr>
<th>Box</th>
<th>Folder</th>
<th>Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>118</td>
<td>1-14</td>
<td>1959-1960</td>
</tr>
<tr>
<td>119</td>
<td>1-12</td>
<td>1961-1962</td>
</tr>
<tr>
<td>120</td>
<td>1-8</td>
<td>1962-1963</td>
</tr>
<tr>
<td>121</td>
<td>1-8</td>
<td>1964-1965</td>
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Series VIII. Financial, 1944-1998

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<td>1995-1996, undated</td>
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<td>157/1-5</td>
<td>(5 of 5)</td>
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</table>

Gate Hill Co-operative, 1957-1998

Series IX. Photographs, 1930s-1990s, undated

Scope and Content Note
Primarily black and white prints of Tudor performing, but some portray him in social situations. Many images show Tudor and Cage together, especially during their 1962 Japan tour, when Yoko One performed with them. Other images capture Tudor performing 34' 46.776', Music for amplified toy pianos and Solo for piano. There are at least five different performances of Rainforest IV represented. Also included are photographs of Tudor's table top set-ups, and him relaxing with M.C. Richards, Monnier, Stockhausen and Cage. Some images of Tudor were donated by Earle Brown. Childhood photographs date to the 1930s and were donated by Tudor's sister, Joy Nemiroff.

Arrangement
These photographs are arranged in rough chronological order.

Tudor performing, 1950s-1990s

Box 158

1950s

Scope and Content Note
Includes Tudor as a young man at the piano; 34' 46.776', London, 1954; Tudor performing and dining in Spain; Music for amplified toy pianos and Solo for piano taken by Ferdinand Boesch.

Box 159

1950s-1960s

Scope and Content Note
Images of one performance (Water music?) taken by Manfred Leve, Dusseldorf (many duplicates, see also box 164).
**1960s**

Scope and Content Note
Includes Japan 1962 performing with Cage and Ono and sight-seeing with Cage (see also albums in box 162); Japan 1962 performing and sight-seeing with Cage; 2 images of Rauschenberg creating a work; 2 with Rauschenberg and others dining (Merce Cunningham Dance Co. on tour?); San Francisco Museum of Art, 1965; 9 evenings: Theatre & engineering, 1966 (see E.A.T. archive for much more); UC Davis 1967 taken by David Freund.

**1960s-1980**

Scope and Content Note

**1970s-1990s**

Scope and Content Note
Includes Rainforest IV, ICA Philadelphia, 1979 taken by Kira Perov (Viola's wife); Rainforest IV taken by Stan Ries (undated); Composers Inside Electronics, Scan Forum party taken by Fujiko Nakaya; table top setups at Jack Tilton Gallery, NY, 1990 (collaboration with Monnier); 9 lines, reflected, Whitney 1986; and Tudor's memorial at Judson + Rainforest.

**Images of Tudor, friends and others, undated**

Scope and Content Note
Includes passport photos, M.C. Richards, Cage, Monnier, Stockhausen, Tudor on tour.

**Tudor performing (enlargements), circa 1980s, 1994**

Scope and Content Note

**Tudor performing, 1962**

Scope and Content Note
2 albums of photos with Tudor, Cage and Ono performing in Japan.

**Images of Tudor, friends and others (enlargements), circa 1950s, 1980s-1990s**

Scope and Content Note
Tudor and Richards 1950s, and late images of Tudor. Also 5 photographs (1 is a duplicate) of Tudor, from Earle Brown. All the images were taken at the Capital Records building, New York when Brown was producing TIME-MAINSTREAM. 3 are portraits of Tudor taken by Earle Brown, one is a group portrait of Christian Wolff, Earle Brown, John Cage, David Tudor and Morton Feldman, taken by Bob Arnold. Credits for all 5 images: Courtesy, the Earle Brown Music Foundation.

**Childhood photographs, circa 1930s**

Scope and Content Note
15 photographs (and 9 negatives) of Tudor, his sister Joy and their mother [donated by Joy Nemiroff].

**Photo of a woman, undated**
Series X. Audio recordings, circa 1952-1992, undated

Physical Description: 614 items

Scope and Content Note

Approximately 600 audio tapes include performances of Tudor's compositions and of others, Tudor's found sounds, other musical works and spoken-word recordings. The times below are approximate and are stated in (HH:MM:SS) format.

Recordings have been transferred from audio cassette tapes, digital audio tapes (DAT), and reel-to-reel tapes. All tapes have been reformatted, except for a few that were damaged and a few blank and duplicate tapes. Several notes and letters found with the original tapes have also been digitized.

The audio recordings were digitized in 2011. Connect to digitized audio recordings. Access is provided for private study, scholarship, and research purposes only. Audio recordings of Tudor compositions are available online. Access to recordings of Non-David Tudor compositions, Source sounds, David Tudor performances, Other musical works, and Spoken word recordings is available only to on-site Readers and Getty staff.

Arrangement

These recordings are divided into seven topical groupings. Each grouping is further arranged alphabetically.


Scope and Content Note

This group of audio recordings consists of compositions by David Tudor.

Bandoneon! undated

Scope and Content Note

Audiocassette. Total running time: (21:38). EAT 9E A: David Tudor, Bandoneon! Side B of this cassette contained: "EAT Pav B: David Tudor at Pepsi Pavilion (possibly Pepsibird?)."

Dialects, 1983-1989, undated

Scope and Content Note

Audiocassette. Total running time: (29:51).

Dialects, 1984

Scope and Content Note


Dialects, 1984

Scope and Content Note

Audiocassette. Total running time: (1:01:22). Four channel. Use copy is stereo remix.

Dialects, 1984 February

Scope and Content Note

Audiocassette. Total running time: (28:33). Stereo binaural, 30 minutes, Dolby B.

Dialects, 1984 March 15

Scope and Content Note

Audiocassette. Total running time: (29:44). March 15, 1984, 4.30 pm [Live mix of six line channels and a Neumann binaural head. Dolby B, CrO2. Recorded by David E. Meschter.] Side B of this cassette contained: "David Tudor, Sextet for Seven, March 17, 1984, 2.55 pm."


---

box 2A, item C53  **Dialects, 1984 March**

**Scope and Content Note**

Audiocassette. Total running time: (10:20). Stereo, binaural, 10 minutes (excerpt from 30 minutes).

box 2A, item C54  **Dialects, 1984 March 14**

**Scope and Content Note**

Audiocassette. Total running time: (32:52). [Rehearsal tape?]

---

box 28A, item R254  **Dialects. 8 Track Source Tape, 1983 December 16**

**[Channels 1 and 2], 1983 December 16**

**Scope and Content Note**


box 28A, item R254  **[Channels 3 and 4], 1983 December 16**

**Scope and Content Note**


box 28A, item R254  **[Channels 5 and 6], 1983 December 16**

**Scope and Content Note**


box 28A, item R254  **[Channels 7 and 8], 1983 December 16**

**Scope and Content Note**

Reel-to-reel. Total running time: (48:46). Channels 7 and 8 on. Electronic sounds. [Near silence for the first 24 minutes.]

---

box 2A, item C70  **Dialects excerpts from Imaginary Landscape, 1989 August 7**

**[Excerpt], 1989 August 7**

**Scope and Content Note**


box 2A, item C71  **[Excerpt], 1989 August 7**

**Scope and Content Note**


box 2A, item C72  **[Excerpt], 1989 August 7**

**Scope and Content Note**


box 2A, item C77  **[Excerpt], 1989 August 7**

**Scope and Content Note**


---

box 14A, item R59  **Dialects material, undated**

**[channels 1 and 2], undated**

**Scope and Content Note**

Reel-to-reel. Total running time: (25:25). Channels 1 and 2. 4 channel.
box 14A, item R59  [channels 3 and 4], undated  
Scope and Content Note

box 1A, item C50  Dialects, Miami, 1984 February
Scope and Content Note
Performance in Miami, February, 1984 [binaural recording?].

Forestspeech Dub, undated

box 36A, item R55  Forestspeech - Dub, undated
Scope and Content Note
Reel-to-reel. Total running time: (46:14).

box 2A, item C95, side A  Forestspeech - Dub, undated
Scope and Content Note
Audiocassette. Total running time: (44:56). Side B of this cassette contained:
"Unidentified recording of outdoor ambiance and footsteps."

box 3A, item C150  Forestspeech, Dub #2, undated
Scope and Content Note
Audiocassette. Total running time: (31:03). Dolby NR.

box 3A, item C151  Forestspeech, Dub #2, from Dub #1 cassette, undated
Scope and Content Note
Audiocassette. Total running time: (30:56). Incomplete Dolby NR.

box 2A, item C73  Hedgehog, 1985 September 28
Scope and Content Note

box 2A, item C74  Hedgehog, 1985 September 29
Scope and Content Note

box 2A, item C75  Hedgehog, 1985 September 29
Scope and Content Note
Workshop with students at Mobius, Boston, September 29, 1985.

box 5A, item C245, side A  Island, 1974, undated
Scope and Content Note
Audiocassette. Total running time: (13:51). Side B of this cassette contained: "John 
Cage, Telephones and Birds #2."

box 5A, item C247  Island '74, 1974
Scope and Content Note
Audiocassette. Total running time: (23:19). Water sounds, outdoor ambiance; some 
spoken words at the end.
<table>
<thead>
<tr>
<th>Box</th>
<th>Item</th>
<th>Title</th>
<th>Date</th>
<th>Scope and Content Note</th>
<th>Medium</th>
<th>Total Running Time</th>
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</thead>
<tbody>
<tr>
<td>6A</td>
<td>C279</td>
<td>Island Eye, Island Ear, undated</td>
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<td>Audiocassette. Total running time: (2:23).</td>
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<tr>
<td>10A</td>
<td>R12</td>
<td>Kite works, 1983-1988, undated</td>
<td></td>
<td>Cerfs Volants, undated</td>
<td>Reel-to-reel. Total running time: (30:00). &quot;1&quot; (8:22) -- &quot;2&quot; (6:12) -- &quot;3&quot; (8:36) -- &quot;4&quot; (6:34). Mono.</td>
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<tr>
<td>10A</td>
<td>R13</td>
<td>[&quot;1&quot;, &quot;2&quot;, &quot;3&quot;, &quot;4&quot;], undated</td>
<td></td>
<td>Reel-to-reel. Total running time: (20:00). &quot;5&quot; (2:59) -- &quot;6&quot; (5:15) -- &quot;7&quot; (7:24) -- &quot;8&quot; (5:55). Mono.</td>
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<tr>
<td>10A</td>
<td>R14</td>
<td>[&quot;9&quot;, &quot;10&quot;, &quot;11&quot;, &quot;12&quot;], undated</td>
<td></td>
<td>Reel-to-reel. Total running time: (28:00). &quot;9&quot; (3:50) -- &quot;10&quot; (7:46) -- &quot;11&quot; (8:33) -- &quot;12&quot; (8:36). Mono.</td>
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<td>6A</td>
<td>C263</td>
<td>Kite String - dd, undated</td>
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<td>Kite String - dd, undated</td>
<td>Audiocassette. Total running time: (9:47). Side A of this cassette contained: &quot;Rhythm orig.&quot;</td>
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Series X. Audio recordings, circa 1952-1992, undated


box 2A, item C104

Lines & Reflections, 5/88, 4 CH, D, 1988

Scope and Content Note

box 3A, item C105

Lines & Reflections 5/88, 4 CH, E, 1988

Scope and Content Note

box 3A, item C106

Lines & Reflections, 4 CH, F, 1988

Scope and Content Note
Audiocassette. Total running time: (01:01:01). 4 CH, F.

Lines and Reflections [performance], 1988

[part 1], 1988

Scope and Content Note

[part 2], 1988

Scope and Content Note

[part 3], 1988

Scope and Content Note

[part 4], 1988

Scope and Content Note

[part 5], 1988

Scope and Content Note

[part 6], 1988

Scope and Content Note

Lines and Reflections [source material - Line], 1987

Scope and Content Note

Lines and Reflections [source material - Radarmania], 1987

Scope and Content Note
Audiocassette. Total running time: (30:45). Radarmania.
Series X. Audio recordings, circa 1952-1992, undated

- **Lines and Reflections, source material, 1987**
  Scope and Content Note
  Audiocassette. Total running time: (19:45).

- **Lines and Reflections, source material [K?], 1987**
  Scope and Content Note

- **Lines and Reflections, source material [second recording], 1987**
  Scope and Content Note

- **Lines and Reflections, source material [with multigate], 1987**
  Scope and Content Note
  Audiocassette. Total running time: (44:19). Line with multigate.

- **Sea Tails, 1983, undated**
  
  - **[ST 2 HG], undated**
    Scope and Content Note
    Audiocassette. Total running time: (22:35).
  
  - **[ST 2], undated**
    Scope and Content Note
    Audiocassette. Total running time: (22:44).

  - **[ST 3 HG], undated**
    Scope and Content Note

  - **[ST 3], undated**
    Scope and Content Note

- **Sea Tails (L) invert, undated**
  Scope and Content Note
  Audiocassette. Total running time: (31:06). Sea Tails (L) invert, Pulsers (R) invert.

- **Sea Tails [8 minute version], 1983**
  Scope and Content Note
  Audiocassette. Total running time: (8:18). Produced for Molly Davies.

- **Sea Tails [Process Transfer], 1983**
  Scope and Content Note
  Audiocassette. Total running time: (11:01). Process Transfer (used in recording).

- **Sea Tails [Tape 1], 1983**
  Scope and Content Note
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<td><strong>Sea Tails [Tape 3], 1983</strong></td>
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<td>Audiocassette. Total running time: (01:28:35). Side A (45:00) -- Side B (43:35).</td>
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<td>box 1A, item C22</td>
<td><strong>Sea Tails [Tape 4], 1983</strong></td>
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<td>Audiocassette. Total running time: (30:48). Tape 4.</td>
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<td>box 1A, item C38</td>
<td><strong>Sea Tails [Tape One, Original], 1983</strong></td>
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<td>Audiocassette. Total running time: (22:33). Sea Tails, Tape One, Original.</td>
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<td>box 1A, item C39, side B</td>
<td><strong>Sea Tails [Tape Two, Original], undated</strong></td>
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<td>Audiocassette. Total running time: (22:12).</td>
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<td><strong>Sea Tails [Tape Two, recorded with EQ], undated</strong></td>
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<td>Audiocassette. Total running time: (22:40).</td>
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<td>box 1A, item C24</td>
<td><strong>Sea Tails Musique 1, 1983 February</strong></td>
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<td>Audiocassette. Total running time: (44:00). Side A (22:44) -- Side B (21:49).</td>
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<td>box 1A, item C40, side A</td>
<td><strong>Sea Tails, [Tape One, with EQ], undated</strong></td>
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<td>Audiocassette. Total running time: (22:26).</td>
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<td>box 1A, item C40, side B</td>
<td><strong>Sea Tails, [Tape Three, Original], undated</strong></td>
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<td>Audiocassette. Total running time: (22:18).</td>
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<td>box 4A, item C187</td>
<td><strong>ST 1 [Sea Tails], undated</strong></td>
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<td>Audiocassette. Total running time: (22:25).</td>
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<td>Audiocassette. Total running time: (26:24). Material for the production of Tailing a Dream [Soundtrack for film by Jackie Monnier].</td>
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<td><strong>Likeness to Voices, undated</strong></td>
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<tr>
<td>Box</td>
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<td>Series X: Audio recordings, circa 1952-1992, undated</td>
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<tr>
<td>2A</td>
<td>C68, side B</td>
<td>Likeness to Voices 1, undated</td>
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|     |      | Audiocassette. Total running time: (41:30). David Tudor, Concert of October 19, 1983, Oggi Musica, Lugano. David Tudor, Likeness to Voices. [Original inventory also included Dialects, but only audience ambiance follows Likeness to Voices.]
|     |      | Side A of this cassette contained: "David Tudor, Concert of October 19, 1983, Oggi Musica, Lugano. Side A, John Cage, Variations II."
| 13A | R58 | Likeness to Voices [4 channel], undated |
|     |      | Scope and Content Note |
|     |      | Reel-to-reel. Total running time: (01:06:20). Channels 1 and 2 (33:10) -- Channels 3 and 4 (33:10). 4 channel. [Mistakenly identified in original inventory as, David Tudor Listens to Voices].
| 4A  | C181 | Monobird, undated |
|     |      | Scope and Content Note |
|     |      | Audiocassette. Total running time: (44:45). |
| 10A | R9  | Monobird, undated |
|     |      | Scope and Content Note |
|     |      | Reel-to-reel. Total running time: (47:42). |
| 23A | R196 | Monobird, undated |
|     |      | Scope and Content Note |
| 35A | R335 | Mono-Bird, undated |
|     |      | Scope and Content Note |
|     |      | Reel-to-reel. Total running time: (32:23). |
| 3A  | C148 | Monobird N, undated |
|     |      | Scope and Content Note |
|     |      | Audiocassette. Total running time: (28:03). |
| 3A  | C147, side A | Monobird NX, undated |
|     |      | Scope and Content Note |
|     |      | Audiocassette. Total running time: (30:20). |
| 4A  | C182 | Monobird N, undated |
|     |      | Scope and Content Note |
|     |      | Audiocassette. Total running time: (30:28). |
| 4A  | C147, side B | Monobird SX, undated |
|     |      | Scope and Content Note |
|     |      | Audiocassette. Total running time: (30:28). |
| 3A  | C119 | Neural works, 1993-1994 |
|     |      | Neural Network Plus, Tape 1, 1993 |
|     |      | Scope and Content Note |
Series X. Audio recordings, circa 1952-1992, undated


Neural Network Plus, Tape 2, 1993
Scope and Content Note

Neural Synthesis No. 3, 1994 May 3
Scope and Content Note

Neural Synthesis No. 3, 1994 May 3
Scope and Content Note

Pepsi works, 1971-1973, undated
Miscellaneous Pepsi tapes, undated

Effects for Pepsi [?], undated
Scope and Content Note
Reel-to-reel. Total running time: (9:27).

Effects for Pepsi, Reel #2, undated
Scope and Content Note
Reel-to-reel. Total running time: (16:49). Tree crash (0:11) -- sawing wood (0:35) -- hammering nails (0:54) -- ping pong (0:25) -- bowling alley background (0:56) -- bowling ball rolls and hits (0:24) -- people's feet walking (1:20) -- water tower filling up (0:52) -- tree crash (0:25) -- flubbery bubbling sounds (0:20) -- turkey gobbles (0:33) -- avalanche (0:52) -- glass shattering (0:23) -- bubbling sounds on Jupiter (2:07) -- stream (water) (1:16) -- walking on gravel (0:05) -- slaps of meat on table (2:38) -- basketball bounce (0:50) -- rim hit basketball (0:20) -- people walking (0:25).

Pepsi Sound Effects, undated
Scope and Content Note
Reel-to-reel. Total running time: (27:30). Gargling (0:45) -- bubbling tar (3:21) -- sawing wood (1:04) -- garbage truck (1:05) -- gravel truck (0:43) -- turkeys (0:27) -- glass shatters (0:39) -- boing; ping; mooge boing (1:47) -- female turkey (0:18) -- turkey gobbles (0:16) -- tree fall (0:23) -- motorcycle - sequence (3:17); sandpapering (1:38); various water sounds (2:56); rubber ball -- bounce (1:26) -- comments on a view (0:55) -- Mack 6 truck (5:26) -- crowd footsteps (1:20). 1/2 track.

Pepsi Tape No. 1, undated
Scope and Content Note

Pepsi Tape No. 2, undated
Scope and Content Note

Anima Pepsi, undated
Scope and Content Note
Audiocassette. Total running time: (23:30). Side A of this cassette contained: "Pepsibird, 19710."

Microphone, 1973, undated
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<tr>
<th>Box and Item</th>
<th>Description</th>
<th>Scope and Content Note</th>
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<tbody>
<tr>
<td>box 12A, item R37</td>
<td>[Microphone], undated</td>
<td>Reel-to-reel. Total running time: (32:17). [Unmarked tape; contents have been identified as Microphone].</td>
</tr>
<tr>
<td>box 12A, item R38</td>
<td>[Microphone], undated</td>
<td>Reel-to-reel. Total running time: (32:35). [Unmarked tape; contents have been identified as Microphone].</td>
</tr>
<tr>
<td>box 31A, item R287</td>
<td>Microphone, undated</td>
<td>Reel-to-reel. Total running time: (01:06:00). Channels 1 and 2 (33:00) -- Channels 3 and 4 (33:00).</td>
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<tr>
<td>box 33A, item R315</td>
<td>Microphone, undated</td>
<td>Reel-to-reel. Total running time: (33:40). 1/2 track stereo.</td>
</tr>
<tr>
<td>box 29A, item R270</td>
<td>Microphone - Mix 1A &amp; 1B, undated</td>
<td>Reel-to-reel. Total running time: (33:27).</td>
</tr>
</tbody>
</table>
Series X. Audio recordings, circa 1952-1992, undated


box 30A, item R281
Microphone - Mixdown of #3 & #5, undated
Scope and Content Note
Reel-to-reel. Total running time: (33:46). [Wednesday].

box 30A, item R276
Microphone #1, undated
Scope and Content Note
Reel-to-reel. Total running time: (33:10). [Wednesday takes mixdown].

box 30A, item R275
Microphone #2, undated
Scope and Content Note
Reel-to-reel. Total running time: (33:17). [Wednesday takes mixdown].

box 29A, item R274
Microphone #3, undated
Scope and Content Note
Reel-to-reel. Total running time: (33:05). [Wednesday takes mixdown].

box 29A, item R273
Microphone #4, undated
Scope and Content Note
Reel-to-reel. Total running time: (33:30). [Wednesday takes mixdown].

box 29A, item R272
Microphone #5, undated
Scope and Content Note
Reel-to-reel. Total running time: (33:39). [4 track tape mixdown].

box 30A, item R280
Microphone 1A - Mixdown, undated
Scope and Content Note
Reel-to-reel. Total running time: (31:30).

box 34A, item R323
Microphone 1A, excerpt, undated
Scope and Content Note
Reel-to-reel. Total running time: (2:40).

box 30A, item R279
Microphone 1B - Mixdown, undated
Scope and Content Note
Reel-to-reel. Total running time: (32:17).

box 30A, item R277
Microphone 2A - Mixdown, undated
Scope and Content Note
Reel-to-reel. Total running time: (32:18).

box 30A, item R278
Microphone 2B - Mixdown, undated
Scope and Content Note
Reel-to-reel. Total running time: (32:12).

box 10A, item R4
Microphone mix A original material, 1973
Scope and Content Note
Reel-to-reel. Total running time: (32:45). This reel also contained: "David Tudor: Rainforest 4 (Linda Fisher, Martin Kalve, David Tudor, Bill Viola)."
<table>
<thead>
<tr>
<th>Box/Item</th>
<th>Description</th>
<th>Scope and Content Note</th>
<th>Total Running Time</th>
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<tr>
<td>box 30A, item R283</td>
<td><strong>Microphone Worktape, undated</strong></td>
<td>Scope and Content Note</td>
<td>(01:07:13)</td>
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<td></td>
<td>Channels 1 and 2 (33:23) -- Channels 3 and 4 (33:50).</td>
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<tr>
<td>box 30A, item R284</td>
<td><strong>Microphone Worktape, undated</strong></td>
<td>Scope and Content Note</td>
<td>(01:08:24)</td>
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<td>Channels 1 and 2 (34:12) -- Channels 3 and 4 (34:12).</td>
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<tr>
<td>box 30A, item R285</td>
<td><strong>Microphone Worktape, undated</strong></td>
<td>Scope and Content Note</td>
<td>(01:08:00)</td>
</tr>
<tr>
<td></td>
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<td>Channels 1 and 2 (33:49) -- Channels 3 and 4 (33:49).</td>
<td></td>
</tr>
<tr>
<td>box 36A, item RU4</td>
<td><strong>Microphone. Mix 1A and 1B, undated</strong></td>
<td>Scope and Content Note</td>
<td>(32:43)</td>
</tr>
<tr>
<td>box 36A, item RU1</td>
<td><strong>Microphone. Mix 2A and 2B, undated</strong></td>
<td>Scope and Content Note</td>
<td>(32:32)</td>
</tr>
<tr>
<td>box 36A, item RU3</td>
<td><strong>Microphone. Wed. Mix 2 and 4, undated</strong></td>
<td>Scope and Content Note</td>
<td>(33:27)</td>
</tr>
<tr>
<td>box 36A, item RU2</td>
<td><strong>Microphone. Wed. Mix 3 and 5, undated</strong></td>
<td>Scope and Content Note</td>
<td>(33:25)</td>
</tr>
<tr>
<td>box 31A, item R291</td>
<td><strong>Room Tone for Microphone Sessions, undated</strong></td>
<td>Scope and Content Note</td>
<td>(12:16)</td>
</tr>
<tr>
<td></td>
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<td>Channels 1 and 2 (6:08) -- Channels 3 and 4 (6:08).</td>
<td></td>
</tr>
<tr>
<td>box 31A, item R292</td>
<td><strong>Room Tone for Microphone Sessions, undated</strong></td>
<td>Scope and Content Note</td>
<td>(01:06:22)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Channels 1 and 2 (33:11) -- Channels 3 and 4 (33:11).</td>
<td></td>
</tr>
<tr>
<td>box 29A, item R268</td>
<td><strong>Side 1 DBX, Microphone, undated</strong></td>
<td>Scope and Content Note</td>
<td>(33:34)</td>
</tr>
<tr>
<td>box 29A, item R269</td>
<td><strong>Side 2 DBX, Microphone, undated</strong></td>
<td>Scope and Content Note</td>
<td>(33:24)</td>
</tr>
<tr>
<td>box 29A, item R267</td>
<td><strong>Side 2 Premix, Microphone, undated</strong></td>
<td>Scope and Content Note</td>
<td>(34:00)</td>
</tr>
</tbody>
</table>

**Finding aid for the David Tudor papers, 1800-1998, bulk 1940-1996**
Pepsicillator, 1971(?), undated

Scope and Content Note
Audiocassette. Total running time: (11:22). Side A of this cassette contained: "David Tudor, Pulsers, January 6."

Pepsicillator, undated

Scope and Content Note
Reel-to-reel. Total running time: (24:15). 1/4 track stereo [tracks are mislabeled as mono and 4 channel on tape]. This reel also contained: "Pepsibird."

Pepsicillator (25), 1971 (?)

Scope and Content Note

Pepsibird, 1971, undated

Scope and Content Note
Audiocassette. Total running time: (46:09).

EAT Pav B: David Tudor at Pepsi Pavilion [Pepsibird?], 1971

Scope and Content Note
Audiocassette. Total running time: (46:00). Side A of this cassette contained: "EAT 9 E A: David Tudor, Bandoneon!"

Pepsibird, undated

Scope and Content Note
Reel-to-reel. Total running time: (29:52). 1/4 track stereo [tracks are mislabeled as mono and 4 channel on tape]. This reel also contained: "Pepsicillator."

Pepsibird, 1971

Scope and Content Note

Phonemes, 1981-1986

Scope and Content Note

Phonemes, 1981

Scope and Content Note
box 2A, item C62
Phonemes, 1981
Scope and Content Note

box 2A, item C59, Side A
Scope and Content Note
Audiocassette. Total running time: (33:45). Tape identifies it as CH/IN, for, Channels/Inserts (title of dance). Possibly a four channel recording. Tracks 1 & 2.

box 2A, item C59, Side B
[tracks 3 & 4], 1986 March 21
Scope and Content Note
Audiocassette. Total running time: (33:43). Tape identifies it as CH/IN, for, Channels/Inserts (title of dance). Possibly a four channel recording. Tracks 3 & 4.

box 2A, item C63, side A
Phonemes, 1984 March 17
Scope and Content Note
Audiocassette. Total running time: (26:56).

box 2A, item C63, side B
Phonemes, 1984 March 16
Scope and Content Note
Audiocassette. Total running time: (27:29).

box 1A, item C31, side B
Phrases, 1976(?)-1986
7 Mix [SAE] for Phrases, 1976 (?) Scope and Content Note

box 2A, item C57, side B
Phrases, 1986 March 12
Scope and Content Note
Audiocassette. Total running time: (32:44). This recording may have been overdubbed, being four channel. Recorded, March 12, 1986. Side A of this cassette contained: "David Tudor, Phonemes, 1981 (Music for the dance, Channels/Inserts). Recorded, March 12, 1986."

box 1A, item C31, side A
Pulsers, 1976 January 7
Scope and Content Note
Audiocassette. Total running time: (40:06). Side B of this cassette contained: "7 Mix [SAE]."

box 1A, item C44
Pulsers, undated
Scope and Content Note
Audiocassette. Total running time: (01:00:00). Side A (19:40) -- Side B (39:52).

box 1A, item C46
Pulsers, 1978
Scope and Content Note
Audiocassette. Total running time: (39:46). For performance electronics [Takehisa Kosugi, electronic violin]; recorded 1983. Side B of this cassette labeled: "Untitled, David Tudor., 1972," but was found to be blank.
Pulsers, [1976?] January 6
Scope and Content Note
Audiocassette. Total running time: (19:36). Side B of this cassette contained: "David Tudor, Pepsillator."

Pulsers Dub, undated
Scope and Content Note

Pulsers, Sydney, 1976 April 21
Scope and Content Note

Rainforest works, 1970-1979, undated
Rainforest, 1970-1979, undated
[Rainforest?], 1978 September 23
Scope and Content Note
Reel-to-reel. Total running time: (01:07:04). Possibly a recording of Rainforest, part of which has 4 channel electric guitar piece recorded over it[?].

[Rainforest], undated
Scope and Content Note
Audiocassette. Total running time: (45:45). Recording of performance of Rain Forest.

[Rainforest], undated
Scope and Content Note

Everson Rainforest, undated
Scope and Content Note
Reel-to-reel. Total running time: (47:36). Unidentified interview followed by Rainforest.

Laser Rock, (for Rainforest, the conference), 1973
Scope and Content Note
Audiocassette. Total running time: (46:07). Side B of this cassette contained: "David Tudor, Untitled, June 19820."

Rainforest, undated
Scope and Content Note
Reel-to-reel. Total running time: (26:38). 2 track, stereo.

Rainforest, undated
Scope and Content Note
Reel-to-reel. Total running time: (23:12). 2 track, stereo.
box 23A, item 
R199
Rainforest, undated
Scope and Content Note
Reel-to-reel. Total running time: (25:40).

box 23A, item 
R200
Rainforest, undated
Scope and Content Note

box 23A, item 
R201
Rainforest, undated
Scope and Content Note
Reel-to-reel. Total running time: (22:47).

box 23A, item 
R202
Rainforest, undated
Scope and Content Note
Reel-to-reel. Total running time: (21:26).

box 28A, item 
R260
Rainforest (binaural), UCSD, 1977 February 2
Scope and Content Note
Reel-to-reel. Total running time: (51:00). Track 1 (28:08) -- Track 2 (22:50). 1/2 track.

box 1A, item C41, side A
Rainforest [performance #1], 1971 January
Scope and Content Note

box 1A, item C41, side B
Rainforest [performance #2], 1971 January
Scope and Content Note

box 28A, item 
R253
Rainforest Buffalo - Upstairs Master, undated
Scope and Content Note
Reel-to-reel. Total running time: (01:07:09).

box 11A, item R20
Rainforest Synapse Innervision, Reel 1, undated
Scope and Content Note

box 11A, item R21
Rainforest Synapse Innervision, Reel 2, undated
Scope and Content Note

box 2A, item C87
Rainforest, (Nov. 79), Dance in America, 1979 November
Scope and Content Note
Audiocassette. Total running time: (30:30). Dance in America [Linda Fisher, Martin Kalve, David Tudor, Bill Viola; stereo, Dolby].

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<tr>
<th>Box</th>
<th>Item</th>
<th>Title and Details</th>
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</table>
| box 28A, item R261 | **Rainforest, 4 track sub-master, 1976 November**<sup>1</sup> | Scope and Content Note  
| box 29A, item R262 | **Rainforest, Dance in America, 1976 November**<sup>1</sup> | Scope and Content Note  
| box 11A, item R22 | **Rainforest, de Saisset, 1975 November 25**<sup>1</sup> | Scope and Content Note  
Reel-to-reel. Total running time: (01:07:00). Channels 1 & 2 (33:52) -- Channels 3 & 4 (34:00). 4 channel. |
| box 5A, item C235 | **Rainforest, Hi-fi sound, undated**<sup>1</sup> | Scope and Content Note  
Audiocassette. Total running time: (19:52). |
| box 5A, item C237 | **Rainforest, Kodak, 1970 November 3**<sup>1</sup> | Scope and Content Note  
Audiocassette. Total running time: (20:20). |
| box 5A, item C236 | **Rainforest, Maestro, 1972 February 8**<sup>1</sup> | Scope and Content Note  
Audiocassette. Total running time: (22:41). |
| box 5A, item C234 | **Rainforest, Red Seal, undated**<sup>1</sup> | Scope and Content Note  
Audiocassette. Total running time: (19:47). |
| box 11A, item R23 | **Rainforest, Syracuse, 1974 March 9**<sup>1</sup> | Scope and Content Note  
| box 11A, item R24 | **Rainforest, Syracuse, 1974 March 9**<sup>1</sup> | Scope and Content Note  
| box 5A, item C219 | **Rainforest, Transducers, Chicago, undated**<sup>1</sup> | Scope and Content Note  
Audiocassette. Total running time: (41:00). Side A (20:38) -- Side B (20:41). |
| box 22A, item R188 | **Rainforest, Concert performance, 11/12/70, 1970 November 12**<sup>1</sup> | Scope and Content Note  
box 10A, item R1  
**Ralph Jones Rainforest instrument, undated**

Scope and Content Note  
Reel-to-reel. Total running time: (42:00). Shortwave through garbage-can lid and wire (31:00) -- Tape and amplifier hiss through same (11:02). 2 channel, mono.

box 28A, item R255  
**Synapse Rainforest, Syracuse University, 1974 March 9**

Scope and Content Note  
Reel-to-reel. Total running time: (35:12)(35:10). Track 1, channels 1 and 2 (35:12) -- Track 2, channels 3 and 4 (35:10). 4 track dub (crown).

box 1A, item C42, side A  
**Rainforest I, 1970-1971**

**Rainforest I, 1970 December 11**

Scope and Content Note  
Audiocassette. Total running time: (41:37). Side B of this cassette contained: "David Tudor, Pepscillator."

box 2A, item C58, side A  
**Rainforest I, [Chicago], 1971 January 12**

Scope and Content Note  

box 2A, item C58, side B  
**Rainforest I, [Irvine], 1971 February**

Scope and Content Note  

box 1A, item C9, side A  
**Rainforest III, 1972?-1979?**

**Rainforest III, with John Cage, Mureau, 1972?**

Scope and Content Note  
Audiocassette. Total running time: (58:58). David Tudor, Rainforest III, with John Cage, Mureau; [Recorded in Basel by Ritty Birchfield]; 1972? Side B of this cassette contained: "Untitled, with John Cage, Mesostics Re: Merce Cunningham."

box 1A, item C25, side A  
**Rainforest III, with John Cage - Mureau, 1979?**

Scope and Content Note  

box 1A, item C27, side A  
**Rainforest IV, 1976-1977, undated**

**Rainforest [IV], 1976 November**

Scope and Content Note  
box 1A, item C27, side B  
Rainforest [IV], 1977 February
Scope and Content Note  

box 10A, item R4  
Rainforest 4, undated
Scope and Content Note  
Reel-to-reel. Total running time: (32:54). David Tudor: Rainforest 4 [Linda Fisher, Martin Kalve, David Tudor, Bill Viola]. This reel also contained: "David Tudor: microphone mix A original material 1973."

box 28A, item R256  
Rainforest IV - Stockholm Master, 15 ips, undated
Scope and Content Note  
Reel-to-reel. Total running time: (45:08). 1/2 track (binaural).

box 4A, item C161  
Rainforest, Version IV, undated
Scope and Content Note  

box 2A, item C56  
Sextet for Seven, 1984-1986
Quartet, [probably Sextet for Seven], 1986 March 22
Scope and Content Note  
Audiocassette. Total running time: (18:11). 4 channel.

box 2A, item C61, side B  
Sextet for Seven, 1984 March 16
Scope and Content Note  

box 2A, item C55, side A  
Sextet [for Seven], 1984 March 14
Scope and Content Note  
Audiocassette. Total running time: (17:37). Sextet, March 14, 1984, binaural [probably Sextet for Seven. March 17?]. Side B of this cassette contained: "David Behrman, Interspecies Smalltalk, City Center Theater, New York City, March 17, 1984."

box 1A, item C52, side B  
Sextet for Seven, 2.55 pm, 1984 March 17
Scope and Content Note  
Audiocassette. Total running time: (17:00). [Live mix of six line channels and two pseudobinaural Sony ECM 150s. Recorded by David E. Meschter]. Side A of this cassette contained: "David Tudor, Dialects, March 15, 1984, 4.30 pm."

box 6A, item C274  
Soundings: Ocean’s Diary, undated
Scope and Content Note  
Audiocassette. Total running time: (01:06:57). Bearded seals, recorded in Baffin Bay (22:02) -- Whales, recorded in Lancaster Sound (44:55).

box 6A, item C275  
Soundings: Ocean’s Diary, undated
Scope and Content Note  
Audiocassette. Total running time: (38:00). Elephant seals (29:06) -- Midshipman (9:40).
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<tr>
<th>Box and Item</th>
<th>Title</th>
<th>Date</th>
<th>Scope and Content Note</th>
<th>Total Running Time Notes</th>
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<tr>
<td>3A, C134</td>
<td>Talking Shrimp, undated</td>
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<td>Audiocassette. Total running time: (1:27).</td>
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<td>1A, C29</td>
<td>Homage to Toshi Ichiyanagi, Study 1, 1972</td>
<td></td>
<td>Audiocassette. Total running time: (29:34). Study 1; H. To T. I., 1972.</td>
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<td>1A, C31, B</td>
<td>Untitled, 1982 June</td>
<td></td>
<td>Audiocassette. Total running time: (46:08). Performed with Takehisa Kosugi, violin</td>
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<tr>
<td>5A, C220, B</td>
<td>Untitled (Homage to Toshi Ichiyanagi), Study 2, undated</td>
<td></td>
<td>Audiocassette. Total running time: (31:05). Side A of this cassette contained: &quot;Brain</td>
<td></td>
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<tr>
<td>1A, C25, B</td>
<td>Untitled, with John Cage, 52 Mesostics Re: Merce Cunningham, 1979?</td>
<td></td>
<td>waves, beetle walking.</td>
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<td>1A, C9, B</td>
<td>Untitled, with John Cage, Mesostics Re: Merce Cunningham, undated</td>
<td></td>
<td>Audiocassette. Total running time: (32:46). Recorded in Basel by Ritty Birchfield;</td>
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<td>5A, C212</td>
<td>Virtual Focus, 1990</td>
<td></td>
<td>&quot;David Tudor, Rainforest III, with John Cage - Mureau.&quot;</td>
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</table>
Virtual Focus tests, 1990 March
Scope and Content Note

Virtual Focus, V.F. 2, 1990 March
Scope and Content Note
Audiocassette. Total running time: (27:41).

Weatherings, 1980-1981, undated
Weatherings, [London], 1981 June 18
Scope and Content Note

Weatherings, [Milano], 1980 November 2
Scope and Content Note

Weatherings, [Ohio State University], 1981 May 6
Scope and Content Note

Weatherings, Milano, undated
Scope and Content Note
Audiocassette. Total running time: (01:15:00). Side A (47:15) -- Side B (36:10).

Web for John Cage, 1987, undated
Web for John Cage, 1987
Scope and Content Note
Audiocassette. Total running time: (31:16). Demodulated Alpha/Wasp chewing modified (Harris Gate).

Web for John Cage, 1987
Scope and Content Note

Web for John Cage, 1987
Scope and Content Note
Audiocassette. Total running time: (4:08). Copy of tape for Klaus Schonig, 4 minutes?, Dolby B. Appears to be a duplicate of C6.

Web for John Cage, 1987
Scope and Content Note
Audiocassette. Total running time: (4:11). Stereo, 4 minutes, Dolby B. Appears to be a duplicate of C5.

Web for John Cage, undated
Scope and Content Note
Audiocassette. Total running time: (4:50). 4 channel.

Web for John Cage [source material], 1987
Series X. Audio recordings, circa 1952-1992, undated

Box 1A, item C1, side A

[1 & 2], 1987
Scope and Content Note
Audiocassette. Total running time: (12:28).

Box 1A, item C1, side B

[3 & 4], 1987
Scope and Content Note
Audiocassette. Total running time: (8:34).

Box 1A, item C2

Web for John Cage [Mixdown?], 1987
Scope and Content Note

Box 1A, item C3, side B

Web for John Cage 1-4, 1987
Scope and Content Note
Audiocassette. Total running time: (29:03). Web for John Cage 1-4 (Harris Gate).

Box 4A, item C206

Web for John Cage, Web Trax Dub 1-4, undated
Scope and Content Note
Audiocassette. Total running time: (27:30).

Webwork, 1988

Box 5A, item C211, side B

Webwork, 1988 March 16
Scope and Content Note
Audiocassette. Total running time: (25:10). Side A of this cassette contained: "Interspecies Smalltalk, 3/15/88."

Box 5A, item C213, side A

Webwork, Shards, 1998 March
Scope and Content Note

Non-David Tudor compositions, (1959)-1996, undated
Scope and Content Note
This group of audio recordings consists of compositions by composers other than David Tudor, as well as compilations created by composers other than David Tudor.

Box 3A, item C107

Applebaum, Mark, undated
Misc. Appelbaum, for David Tudor, undated
Scope and Content Note
Audiocassette. Total running time: (52:00). Doctor Applebaum, improvisation for solo piano (15:00) -- Improvisation for David Tudor, for mousetrap (11:21) -- Penumbra Part IV, for solo piano (7:36) -- Dead White Males, for orchestra (18:20).

Box 24A, item R216

Ashley, Wolfman, undated
Wolfman, for voice and tape, undated
Scope and Content Note
Reel-to-reel. Total running time: (6:12). Text enclosed with original tape.

Box 24A

Wolfman, for voice and tape, undated
Scope and Content Note
Text. Procedures for the vocal component to "Wolfman, for voice and tape." Was enclosed with original reel-to-reel tape R216.
Austin, Larry, undated

Transmission Two: The Great Excursion, Part I, undated

Scope and Content Note

Audiocassette. Total running time: (01:27:37). C113 and C114 contain parts of the same item. See inserts with copies for details.

box 3A, item C122

Transmission Two: The Great Excursion, Part I, undated

Scope and Content Note

Audiocassette. Total running time: (01:20:40). C122 and C123 contain parts of the same piece. See inserts with copies for details.

box 3A, item C114

Transmission Two: The Great Excursion, Part II, undated

Scope and Content Note

Audiocassette. Total running time: (55:41). C113 and C114 contain parts of the same item. See inserts with copies for details.

box 3A, item C123

Transmission Two: The Great Excursion, Part II, undated

Scope and Content Note

Audiocassette. Total running time: (01:17:18). C122 and C123 contain parts of the same piece. See inserts with copies for details.

box 34A, item R327

Ensembles for Synthesizer, undated

Scope and Content Note

Reel-to-reel. Total running time: (21:00). Track 1 (15:38) -- Track 2 (5:51).

Behrman, David, 1984-1988, undated

Cello, with Melody Driver electronics, undated

Scope and Content Note

Reel-to-reel. Total running time: (39:50). With David Gibson, cello.

box 5A, item C211, side A

Interspecies Smalltalk, 1988 March 15

Scope and Content Note

Audiocassette. Total running time: (29:06). Side B of this cassette contained: "Webwork, 3/16/88."

box 2A, item C55, side B

Interspecies Smalltalk, City Center Theater, New York City, 1984 March 17

Scope and Content Note


Boulez, Pierre, undated

Etudes I and II, for, Fragments, undated

Scope and Content Note


Brun, Herbert, undated

Polka, undated

Scope and Content Note

Reel-to-reel. Total running time: (3:53).
**Five Piano Pieces for David Tudor, undated**

Scope and Content Note
Reel-to-reel. Total running time: (20:54).

**Five Piano Pieces for David Tudor, undated**

Scope and Content Note
Reel-to-reel. Total running time: (20:51).

**Finding aid for the David Tudor papers, 1800-1998, bulk 1940-1996**
<table>
<thead>
<tr>
<th>Series X. Audio recordings, circa 1952-1992, undated</th>
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<tbody>
<tr>
<td><strong>7 Haiku, 1971, undated</strong></td>
</tr>
<tr>
<td><strong>7 Pieces for Haiku, undated</strong></td>
</tr>
<tr>
<td>Scope and Content Note</td>
</tr>
<tr>
<td>Reel-to-reel. Total running time: (3:21).</td>
</tr>
<tr>
<td><strong>Bklyn. Canfield, 7 Haiku, 1971</strong></td>
</tr>
<tr>
<td>Scope and Content Note</td>
</tr>
<tr>
<td><strong>Cartridge Music, 1960 October 10</strong></td>
</tr>
<tr>
<td>Scope and Content Note</td>
</tr>
<tr>
<td><strong>Fontana Mix, undated</strong></td>
</tr>
<tr>
<td>[I], undated</td>
</tr>
<tr>
<td>Scope and Content Note</td>
</tr>
<tr>
<td>Reel-to-reel. Total running time: (16:51).</td>
</tr>
<tr>
<td>[II], undated</td>
</tr>
<tr>
<td>Scope and Content Note</td>
</tr>
<tr>
<td>Reel-to-reel. Total running time: (17:12).</td>
</tr>
<tr>
<td>[III], undated</td>
</tr>
<tr>
<td>Scope and Content Note</td>
</tr>
<tr>
<td>Reel-to-reel. Total running time: (17:04).</td>
</tr>
<tr>
<td>[IV], undated</td>
</tr>
<tr>
<td>Scope and Content Note</td>
</tr>
<tr>
<td>Reel-to-reel. Total running time: (16:53).</td>
</tr>
<tr>
<td><strong>Imaginary Landscape #5, undated</strong></td>
</tr>
<tr>
<td>Scope and Content Note</td>
</tr>
<tr>
<td>Reel-to-reel. Total running time: (3:09). May be the only surviving copy of the tape realization. This reel also contained: Christian Wolff: For Magnetic Tape III -- For Magnetic Tape IV.</td>
</tr>
<tr>
<td><strong>Ocean 1 - 95 Rehearsal, 1995</strong></td>
</tr>
<tr>
<td>Scope and Content Note</td>
</tr>
<tr>
<td><strong>Solo for Piano, 1982-1986?, undated</strong></td>
</tr>
<tr>
<td>[Solo for Piano], undated</td>
</tr>
<tr>
<td>Scope and Content Note</td>
</tr>
<tr>
<td>Reel-to-reel. Total running time: (32:02). Recording of piece for piano and tape, identified as Solo for Piano.</td>
</tr>
<tr>
<td><strong>Solo for Piano, 1986? June 13</strong></td>
</tr>
<tr>
<td>Scope and Content Note</td>
</tr>
<tr>
<td>Box</td>
</tr>
<tr>
<td>-----</td>
</tr>
<tr>
<td>5A</td>
</tr>
<tr>
<td>13A</td>
</tr>
</tbody>
</table>
Variations IV, for, Field Dances, undated
Scope and Content Note

Variations IV - Field Dances, undated
Scope and Content Note
Reel-to-reel. Total running time: (57:54). 1/4 track, stereo. Note on box: For playback on 60 Hz machines at 50 Hz cyclage.

Williams Mix Source Material, 1952-1953
Source Tape for Williams Mix, 1952 June 16-18
Scope and Content Note
Reel-to-reel. Total running time: (11:18).

Source Tape for Williams Mix, 1952 June 23-25
Scope and Content Note
Reel-to-reel. Total running time: (8:54).

Source Tape for Williams Mix, 1952 November 10-17
Scope and Content Note
Reel-to-reel. Total running time: (11:03).

Source Tape for Williams Mix, 1952 December 29
Scope and Content Note
Reel-to-reel. Total running time: (2:45).

Source Tape for Williams Mix, 1952 December 30
Scope and Content Note
Reel-to-reel. Total running time: (9:38).

Source Tape for Williams Mix, 1952 December 30
Scope and Content Note
Reel-to-reel. Total running time: (8:52).
box 33A

[Reformatting notes]
Scope and Content Note
Text. Notes written during reformatting process.

box 32A, item
R304

Source Tape for Williams Mix, 1952 December 31
Scope and Content Note
Reel-to-reel. Total running time: (11:31).

box 32A

[Reformatting notes]
Scope and Content Note
Text. Notes written during reformatting process.

box 32A, item
R301

Source Tape for Williams Mix, 1953 January 2
Scope and Content Note
Reel-to-reel. Total running time: (14:15).

box 32A

[Reformatting notes]
Scope and Content Note
Text. Notes written during reformatting process.

box 33A, item
R309

Source Tape for Williams Mix, 1953 January 2
Scope and Content Note
Reel-to-reel. Total running time: (14:03).

box 33A

[Reformatting notes]
Scope and Content Note
Text. Notes written during reformatting process.

box 32A, item
R303

Source Tape for Williams Mix, November 26, July 9-11
Scope and Content Note
Reel-to-reel. Total running time: (11:54).

box 32A

[Reformatting notes]
Scope and Content Note
Text. Notes written during reformatting process.

box 32A, item
R305

Source Tape for Williams Mix, June 27, December 2
Scope and Content Note
Reel-to-reel. Total running time: (15:26).

box 32A

[Reformatting notes]
Scope and Content Note
Text. Notes written during reformatting process.

box 33A, item
R310

Source Tape for Williams Mix, December 2, June 11
Scope and Content Note
Reel-to-reel. Total running time: (16:16).

box 33A

[Reformatting notes]
Scope and Content Note
Text. Notes written during reformatting process.
Carillo, Juan, undated

[Reel 1 of 2], undated

Scope and Content Note

Reel-to-reel. Total running time: (12:30). Preludio a Colon (11:33) -- Balbuceos (1:01). Both reels were a gift to David Tudor from Charles Amirkhanian, November 12, 1969. Full track, mono.

Connors, Tom, undated

Unauthorized Thinking, undated

Scope and Content Note


Cowell, Henry, undated

Whirling Dervish, undated

Scope and Content Note

Audiocassette. Total running time: (3:46). Piano piece, played by the composer.

Dempster, Stuart, undated

On the Boards, undated

Scope and Content Note

Audiocassette. Total running time: (37:00). Didjeridervish (5:50) -- Roulette (7:40) -- Don't Worry, It Will Come (3:58) -- JDBBDJ (19:09).

Feldman, Morton, undated

[Cassette 1], undated

Scope and Content Note


Fontana, Bill, undated

Sound Environments, undated

Scope and Content Note

Reel-to-reel. Total running time: (32:00). Track 1, with crows (5:37) -- Track 2, with bell birds (26:30). For David Tudor and John Cage, two recordings of sound environments, with Australian birds, from Bill Fontana. 1/2 track, stereo.

Fox, Christopher, undated

[Cassette 1], undated

Scope and Content Note

Audiocassette. Total running time: (1:15). Unknown sound, south Pacific (0:20) -- Unknown sound, plus earthquake (0:56).
Series X. Audio recordings, circa 1952-1992, undated

Box 6A, item C267

[Cassette 1], undated

Scope and Content Note

Gruber, Werner J., undated

Revolutions Per Second, undated

Scope and Content Note
Audiocassette. Total running time: (19:56).

Ishibashi, Hisako, undated

[Cassette 1], undated

Scope and Content Note

Jones, Ralph, undated

Scope and Content Note
Reel-to-reel. Total running time: (01:00:00). Water coming to a boil (8:25) -- Sink aeration (3:08) -- Fire (17:49) -- Grand Island frogs (14:21) -- River ice - Fort Niagara (27:39) -- Fire (16:25). 1/2 track, mono.

Kagel, Mauricio, undated

Improvisation Ajoutee, undated

Scope and Content Note
Reel-to-reel. Total running time: (13:40). [Track 1 of R231 (13:40). Track 2 listed separately in this inventory and contains: Christian Wolff: For 1, 2, or 3 people].

Kayn, Roland, undated

Diffusions for Hammond Organ, Version IV + II, undated

Scope and Content Note
Reel-to-reel. Total running time: (14:34).

Kelly, Fergus, undated

Hisswhispersplash, undated

Scope and Content Note
Audiocassette. Total running time: (54:20).

Komorous, Rudolf, 1968-1969
box 12A, item R39b
Gloomy Grace, 1968
Scope and Content Note
Reel-to-reel. Total running time: (5:03). 2 channel, stereo. Reel 2 of 2. Original is actually 2 reel-to-reel tapes in 1 box. All copies separate contents of these reels.

box 12A, item R39a
Gone, 1969
Scope and Content Note
Reel-to-reel. Total running time: (12:55). 2 channel, stereo. Reel 1 of 2. Original is actually 2 reel-to-reel tapes in 1 box. All copies separate contents of these reels.

box 1A, item C33
Improvisation by Takehisa Kosugi (violin, voice), Sydney, 1976 April 21
Scope and Content Note

Kosugi, Takehisa, 1976 April 21

Leedy, Douglas, undated
Decay, undated
Scope and Content Note
Reel-to-reel. Total running time: (48:31). Recording of piano, in which there are two piano performances, one on each channel. The recording consists of two monophonic tracks recorded independently of one another but to be played simultaneously, both dubbed from 16 rpm disc improvisations by Willem Nyland.

box 3A, item C130
Audio Transducer series - excerpts, undated
Scope and Content Note
Audiocassette. Total running time: (01:01:16).

box 3A, item C129
Music by Richard Lerman, undated
Scope and Content Note

box 7A, item CU41
Richard Lerman Performances, undated
Scope and Content Note

box 3A, item C128
Travelon Gamelon, for Amplified Bicycles, undated
Scope and Content Note

box 14A, item R64
Scorpio-bird (homage a David Tudor), undated
Scope and Content Note
Reel-to-reel. Total running time: (12:46).

box 25A, item R222
Elegy for Albert Anastasia, 1965
Scope and Content Note
Reel-to-reel. Total running time: (11:26).
Series X. Audio recordings, circa 1952-1992, undated

North American Time Capsule, 1967
Channels 1 and 2, 1967
Scope and Content Note
Reel-to-reel. Total running time: (10:09).

Channels 3 and 4, 1967
Scope and Content Note
Reel-to-reel. Total running time: (10:17).

Channels 5 and 6, 1967
Scope and Content Note
Reel-to-reel. Total running time: (10:28).

Channels 7 and 8, 1967
Scope and Content Note
Reel-to-reel. Total running time: (10:21).

Lyon, Nicholas, undated
Cultural Conversations, undated
Scope and Content Note
Audiocassette. Total running time: (01:00:13). Composed and recorded and played by N. Lyon. 14 tracks total. See inserts with copies for details.

Piano Concerto for David Tudor, 1967
Scope and Content Note
Audiocassette. Total running time: (13:52).

Piano Concerto for David Tudor, 1969
Scope and Content Note

Piano Concerto for David Tudor, 1969
Scope and Content Note

Piano Concerto for David Tudor, undated
Scope and Content Note

Piano Concerto for David Tudor, Copy E, 1969(?)
Scope and Content Note

Piano Concerto for David Tudor, Copy F, 1969(?)
Scope and Content Note
Miura, Yoichi, 1994
Electronic Music Works, 1994
Scope and Content Note
Audiocassette. Total running time: (30:00). GTKB (1994), (20:19) -- Virginal Director (1992), (8:59); This tape is the same as C256.

Moneak, Elena, undated
Elena Moneak and her Theremin, undated
Scope and Content Note
Audiocassette. Total running time: (28:08).

Moss, David, undated
Terrain, undated
Scope and Content Note

Nancarrow, Conlon, undated
Nancarrow, Reel 2, undated
Scope and Content Note
Reel-to-reel. Total running time: (40:47). 4 track, stereo. 7 tracks total.

Nazario, Lelo, undated
[Cassette 1], undated
Scope and Content Note
Audiocassette. Total running time: (52:00). Grupo Un/ A Flor de Plastico Incinerada (36:38) -- Discurso nos Objetos, for tape; Balada Unidimensional, for guitar and tape (16:10).

Nurock, Kirk, 1975 July 16
Natural Sound, 1975 July 16
Scope and Content Note

Oliveros, Pauline, 1965, undated
Duo for Accordion and Bandoneon, with possible Mynah Bird obligato, 1965 November 17
Scope and Content Note
Reel-to-reel. Total running time: (17:44).
Legend:

Scope and Content Note


Light Piece for Piano, for David Tudor, 1965 November 17

Light Piece for Piano, for David Tudor, 1965 November 17

Pep-psi 3, undated

Pep-psi 3, undated

Otte, Hans, [1959]

Tropismen 1, [1959]

Tropismen 1, [1959]

Pimenta, Emanuel Dimas de Melo, 1985, undated

[Cassette 1], undated

[Cassette 1], undated

[Cassette 2], undated

[Cassette 2], undated

[Cassette 3], undated

[Cassette 3], undated

[Cassette 4], undated

[Cassette 4], undated

Fabrications - Shortwaves, 1985

Fabrications - Shortwaves, 1985

Through the Looking Glass, Tape One, undated

Through the Looking Glass, Tape One, undated
Through the Looking Glass, Tape Two, undated

Scope and Content Note

Riley, Terry, undated

Terry Riley Dupe, undated

Scope and Content Note
Reel-to-reel. Total running time: (20:10). [Notes on tape box, 22, Terry Riley Dupe, Poppy Nogood’s All Night Flight; (20:10)].

Rothkamm, Frank, undated

Frank Genius presents Music by H.A.L., undated

Scope and Content Note

Sahl, Michael, undated

The Waltz, undated

Scope and Content Note
Reel-to-reel. Total running time: (8:14). Full track, mono.

Satie, Erik, 1988 March

Trois Morceaux en Forme de Poire, Septet, 1988 March

Scope and Content Note

Sorabji, Kaikhosru Shapurji, undated

Piano music, undated

Scope and Content Note
Audiocassette. Total running time: (50:00). Prelude, Interlude and Fugue (14:46) -- Valse-Fantaisie: Hommage a Johann Strauss (15:05) -- St. Bertrand de Comminges: He was laughing in the tower (20:04).

Stockhausen, Karlheinz, undated

Gesang der Junglinge, undated

Scope and Content Note
Reel-to-reel. Total running time: (13:07).

Kontakte, undated

Scope and Content Note
Reel-to-reel. Total running time: (25:34).
Vine, Carl, undated
box 12A, item R31
Masquerade - Carl Vine and Warren Burt, undated
Scope and Content Note
Reel-to-reel. Total running time: (19:58). 1/2 track, stereo. Letter from Carl Vine to David Tudor is in tape box.

Walker, Jerry, undated
box 15A, item R75
Flute Tunnel Monkey Crick, undated
Scope and Content Note

box 15A
[Letter from Jerry Walker to David Tudor], undated
Scope and Content Note
Text. Enclosed with original reel-to-reel tape R75 entitled "Flute Tunnel Monkey Crick".

Padma Sambhava excerpt, undated
box 12A, item R34
Padma Sambhava excerpt, undated
Scope and Content Note
Reel-to-reel. Total running time: (32:25). 1/2 track, stereo. Letter from Jerry Walker to David Tudor is in tape box.

box 12A
[Letter from Jerry Walker to David Tudor], undated
Scope and Content Note
Text. Enclosed with original reel-to-reel tape R34 entitled "Padma Sambhava excerpt".

Warthman, Forrest, 1996, undated
box 6A, item C287
Sounds of a Creek, 1996 June 9
Scope and Content Note

box 6A
[Letter from Forrest Wartham to David Tudor], undated
Scope and Content Note
Text. Enclosed with original cassette C287 entitled "Sounds of a Creek".

Wilding-White, R., undated
box 11A, item R30
[Cassette 1], undated
Scope and Content Note

Williams, J., undated
box 24A, item R217
Untitled [Recording of Music by J. Williams], undated
Scope and Content Note
Reel-to-reel. Total running time: (17:44). Note on tape box: "Irish-Demo."

Wolff, Christian, undated
Series X. Audio recordings, circa 1952-1992, undated

- box 26A, item R233 [tape 1 of 2], undated
  Scope and Content Note

- box 26A, item R234 [tape 2 of 2], undated
  Scope and Content Note

- box 26A, item R231 For 1, 2, or 3 people, undated
  Scope and Content Note
  Reel-to-reel. Total running time: (9:32). Stereo half track. This reel also contained: "Improvisation Ajoutee".

- box 33A, item R312 For Magnetic Tape [I and II], undated
  Scope and Content Note
  Reel-to-reel. Total running time: (12:00). For Magnetic Tape I (5:35) -- For Magnetic Tape II (6:48).

- box 33A, item R313 For Magnetic Tape [III and IV], undated
  Scope and Content Note
  Reel-to-reel. Total running time: (10:24). For Magnetic Tape III (4:10) -- For Magnetic Tape IV (6:14). This reel also contained: "John Cage - Imaginary Landscape #5".

- box 34A, item R325 Untitled [Part of a recording session by Christian Wolff], undated
  Scope and Content Note
  Reel-to-reel. Total running time: (8:22).

- box 10A, item R6 Young, La Monte, undated
  1698 to Henry Flynt, undated
  Scope and Content Note
  Reel-to-reel. Total running time: (30:29).

- box 27A, item R247 Excerpt from Drift Study, undated
  Scope and Content Note
  Reel-to-reel. Total running time: (21:05).

Source sounds, 1969-1994, undated
Scope and Content Note
This group of audio recordings consists of recorded sounds such as field recordings, sound effects compilations, and test recordings.

Animal and insect sounds, 1984, undated
Animal and country sounds from the library of Lawrence Shove, undated
Scope and Content Note
Reel-to-reel. Total running time: (25:42). Intro, and bittern (2:03); golden eagle fledgling, alarm (0:54); golden eagle fledgling, call (0:55); pine martens, mating sequence (3:05); pine martens, aggressive behavior (3:38); weasel, anxiety call #1 (0:28); weasel, anxiety call #2 (0:19); water vole (1:09); grey squirrel, alarm call (2:12); thunder (4:27); corn thresher machinery #1 (1:11); corn thresher machinery #2 (1:06); foxhound master calls (1:49); fog horn on remote island (2:24).
Series X. Audio recordings, circa 1952-1992, undated

box 15A, item R79

**Assorted animal/insect/bird sounds, undated**

Scope and Content Note

Reel-to-reel. Total running time: (28:45). Giant wood wasp, (2:01); oak leaf minor, (0:49); fallow deer rutting, (1:21); fallow deer fighting, (0:31); greater horseshoe bat, awakening, (1:53); greater horseshoe bat, cluster of young, (1:04); pipistrelles, (1:41); noctule bats, (1:09); Daubentons bat, (1:42); red fox, (10:05); large marsh grasshopper, (1:43); hedgehog, (0:20); grey seal pup, (0:30); Malabar thrush imitating person whistling, (0:45); unknown mammal, Himalayan foothills, (1:05); angry Angus bull, (1:54).

box 4A, item C199

**Aviary, Pittsburgh, Irene Posner Lowe, 1984 February 12**

Scope and Content Note


box 19A, item R137

**Bats, undated**

Scope and Content Note

Reel-to-reel. Total running time: (48:14).

box 27A, item R248

**[Bird Sounds], undated**

Scope and Content Note

Reel-to-reel. Total running time: (8:02).

box 5A, item C248

**Birds, undated**

Scope and Content Note

Audiocassette. Total running time: (14:40).

box 19A, item R132

**Continuous animal sounds 1, undated**

Scope and Content Note

Reel-to-reel. Total running time: (48:23).

box 18A, item R122

**Continuous animal sounds 2, undated**

Scope and Content Note

Reel-to-reel. Total running time: (48:07).

box 3A, item C124

**David Tudor's Animal Sounds, 1992 November 23**

Scope and Content Note

Audiocassette. Total running time: (01:35:09).

box 16A, item R91

**Floor Loop, Lion, undated**

Scope and Content Note

Reel-to-reel. Total running time: (01:36:17). Lion roars.

box 18A, item R131

**Fly on flypaper, undated**

Scope and Content Note

Reel-to-reel. Total running time: (01:36:21).

box 5A, item C221, side A

**[Fly paper modified, mosquito in test tube], undated**

Scope and Content Note

Audiocassette. Total running time: (31:21). Left channel, fly paper modified, right channel, mosquito in test tube slow.
Series X. Audio recordings, circa 1952-1992, undated

**Insects, Continuous, #12, undated**
Scope and Content Note
Reel-to-reel. Total running time: (48:34).

**L Animals 3, 4, R Animals 11, 12, undated**
Scope and Content Note
Audiocassette. Total running time: (45:45). Side B of this cassette contained: “M (Axial) 366”.

**Lawrence Shove: Curious Dupe [?], undated**
Scope and Content Note
Reel-to-reel. Total running time: (20:00). Birds (5:58); Grey seals (4:41); Red deer (7:33); Seeker deer (3:13); Fallow deer (1:32). 1/2 track.

**[Looped recording of lion’s roar], undated**
Scope and Content Note
Audiocassette. Total running time: (8:07).

**Longhorn beetle walking, undated**
Scope and Content Note
Reel-to-reel. Total running time: (01:37:04).

**Monkeys, undated**
Scope and Content Note
Reel-to-reel. Total running time: (48:11).

**Mosquitoes, undated**

*Mosquitoes in a water jar*  
Scope and Content Note
Reel-to-reel. Total running time: (9:35).

**Mosquitoes in a water jar**
Scope and Content Note
Reel-to-reel. Total running time: (48:17).

**Mosquitoes in a water jar**
Scope and Content Note

**[Mosquitoes in a water jar]**
Scope and Content Note

**[Mosquitoes in a water jar]**
Scope and Content Note
Reel-to-reel. Total running time: (9:35).

**Porpoise Sounds, undated**
Scope and Content Note
box 3A, item C135  **S. Birds, undated**  
Scope and Content Note  

box 17A, item R109  **Solo whale and Narration, undated**  
Scope and Content Note  
Reel-to-reel. Total running time: (31:51).

box 32A, item R298  **Sounds of Insects, undated**  
Scope and Content Note  
Reel-to-reel. Total running time: (27:30). Cicada, Etc. (3:07); Wasp Chewing, Etc. (4:37); Katydids (0:48); Longhorn Beetle Walking (0:35); Longhorn Beetle Shriek (0:34); Viceroy Butterfly Walking (0:41); Viceroy Butterfly in Flight (0:49); Harpalas Beetle (1:17); Fly on Flypaper (1:35); Underwing Moth (1:17); Grape Leaf Beetle (1:51); Dragonfly (0:37); Mud-Dauber (Wasp) (1:40); Crabro Argus (Wasp) (0:42); Deerfly (1:01); Japanese Beetle (1:04); Dronefly (0:57); Bumblebee (1:03); Cicada Song (3:39); Spider Walking (1:09).

box 21A, item R171  **Tucson region/Insects, undated**  
Scope and Content Note  

box 25A, item R227  **Ultrasonic Recording of Bats, undated**  
Scope and Content Note  

box 18A, item R130  **Wasp chewing, undated**  
Scope and Content Note  
Reel-to-reel. Total running time: (48:36).

box 6A, item C277  **Whale and porpoise voices**  
Scope and Content Note  

box 17A, item R110  **Whale Trio**  
Scope and Content Note  

box 14A, item R60  **Whales**  
Scope and Content Note  
Reel-to-reel. Total running time: (24:18).

box 14A, item R61  **Whales**  
Scope and Content Note  
Reel-to-reel. Total running time: (23:38).
Series X.Audio recordings, circa 1952-1992, undated

Whales

Scope and Content Note
Reel-to-reel. Total running time: (21:16). Note on tape box, Copy of April 24, '69, Tape #3, R. Payne.

Earth sounds, 1969, undated

Caltech earthquake recordings, undated

Scope and Content Note

David Tudor Earth Vibes (Back-Up), undated

Scope and Content Note
Digital audio tape. Total running time: (01:35:30).

[Earth Vibes, L slo R normal], undated

Scope and Content Note
Audiocassette. Total running time: (31:01). This recording is similar to C214: "Earth Vibes, L slo R normal".

[Earth Vibes, slo stereo], undated

Scope and Content Note
Audiocassette. Total running time: (31:18). This recording is similar to C214: "Earth Vibes, L slo R normal".

Earth Vibes, L slo R normal, undated

Scope and Content Note
Audiocassette. Total running time: (30:52). [Copy of master DAT backup].

Earth Vibes, regular, undated

Scope and Content Note
Reel-to-reel. Total running time: (48:17).

Earth Vibes, slow, undated

Scope and Content Note
Reel-to-reel. Total running time: (33:44).

Earth Vibes (stereo), undated

Scope and Content Note
Reel-to-reel. Total running time: (24:28). This reel also contained: "Grenoble curtain and fountain".

Earth Vibes, stereo, undated

Scope and Content Note
Audiocassette. Total running time: (31:13).

Earth vibrations #8, undated

Scope and Content Note
Reel-to-reel. Total running time: (48:05).

Earth vibrations from Nevada, provided by Alan Ryall, 1969 December 12

Scope and Content Note
Earth vibrations, slow, undated
Scope and Content Note
Reel-to-reel. Total running time: (48:17).

Earthquake, partial, undated
Scope and Content Note
Reel-to-reel. Total running time: (48:13).

Storm sounds, undated

Modified storm
Scope and Content Note
Reel-to-reel. Total running time: (48:17).

Modified storm [source tape]
Scope and Content Note
Reel-to-reel. Total running time: (15:25).

Thunder and wind
Scope and Content Note
Reel-to-reel. Total running time: (48:06).

Thunderstorm and flashflood
Scope and Content Note
Reel-to-reel. Total running time: (48:31).

Storm, double speed
Scope and Content Note
Reel-to-reel. Total running time: (48:34).

Storm, double speed
Scope and Content Note
Reel-to-reel. Total running time: (22:40).

Water sounds, 1992-1994, undated

A Symphony of Ice, 1994
Scope and Content Note

Ann's Drain recordings, undated

Ann's Drain
Scope and Content Note
Reel-to-reel. Total running time: (38:42). Object bobbing in water [?]

Ann's Drain
Scope and Content Note
Reel-to-reel. Total running time: (41:30). Object bobbing in water [?]

Ann's Drain
Scope and Content Note
Reel-to-reel. Total running time: (44:45). Object bobbing in water [?]
Ann's Drain
Scope and Content Note
Reel-to-reel. Total running time: (41:50). Object bobbing in water.

Ann's Drain
Scope and Content Note
Reel-to-reel. Total running time: (43:11). Object bobbing in water.

Ann's Drain
Scope and Content Note

Ann's Drain
Scope and Content Note
Reel-to-reel. Total running time: (36:37). Object bobbing in water.

Ann's Drain
Scope and Content Note
Reel-to-reel. Total running time: (44:19). Object bobbing in water.

Ann's Drain
Scope and Content Note
Reel-to-reel. Total running time: (39:01). Object bobbing in water.

Deep water sounds, 2000 meters - ambient, 1994
Scope and Content Note

[Dripping water], undated
Scope and Content Note

Dupe USS Pargo, undated
Dupe USS Pargo
Scope and Content Note

[Letter from Martha Bailey to Ann O'Marker]
Scope and Content Note
Text. A letter from Martha Bailey to Ann O'Marker regarding under-ice noises recorded during the cruise of the USS Pargo. Was enclosed with original reel-to-reel tape R76.

[Letter from Ritty to Lowell]
Scope and Content Note
Text. A letter from Ritty to Lowell regarding an audio tape of the USS Pargo under ice. Was enclosed with original reel-to-reel tape R76.

Ice noise, USS Pargo, undated
Scope and Content Note
box 4A, item C164  
**M (Water), undated**

Scope and Content Note
Audiocassette. Total running time: (01:00:47).

---

box 6A, item C273, side A  
**[Monterey Bay Aquarium], undated**

[deep underwater sounds, waves]

Scope and Content Note
Audiocassette. Total running time: (46:14).

---

box 6A, item C273, side B  
**[shallow water sounds, waves]**

Scope and Content Note
Audiocassette. Total running time: (46:17).

---

box 21A, item R175  
**Natural Marineland[?], undated**

Scope and Content Note
Reel-to-reel. Total running time: (30:00). Unidentified recording - possibly a piece, composed of recordings of whales, recordings of conversations at a zoo or aquarium, and electronically processed sound. Followed by: Unidentified recording - a recording of a group of children, in an informal improvisation on piano, accordion, voice, and tambourine. [Writing on tape box does not appear to be related to contents of recording].

---

box 2A, item C96  
**Navstad, undated**

Navstad 4-90 CAN unclassified [ocean bios]

Scope and Content Note
Audiocassette. Total running time: (01:22:12). Side A (41:00) -- Side B (41:12).

---

box 2A, item C97  
**Navstad 3-89 CAN unclassified [ocean bios]**

Scope and Content Note

---

box 2A, item C98  
**Navstad 4-89 CAN unclassified [ocean bios]**

Scope and Content Note

---

box 3A, item C127  
**Navstad 3-90 CAN, unclassified [ocean bios]**

Scope and Content Note

---

box 5A, item C241  
**Navy Hydrophone Ocean Noise Tape, 1994**

Scope and Content Note

---

box 5A, item C242, side A  
**Ocean Dubs #1, Dubs from David Tudor Reels, 1994**

[part 1], 1994

Scope and Content Note

---

box 5A, item C242, side B  
**[part 2], 1994**

Scope and Content Note
<table>
<thead>
<tr>
<th>Box Item</th>
<th>Title</th>
<th>Date</th>
<th>Scope and Content Note</th>
</tr>
</thead>
<tbody>
<tr>
<td>6A C278</td>
<td>[Ocean voices], undated</td>
<td>Undated</td>
<td>Audiocassette. Total running time: (1:00:00). Bearded seals, sea ice, Beluga whales, ringed seals, bowhead whales.</td>
</tr>
<tr>
<td>6A C283</td>
<td>Rhythm original, undated</td>
<td>Undated</td>
<td>Audiocassette. Total running time: (2:24). Water sounds, with object bobbing in water. Side B of this cassette contained: &quot;Kite String - dd&quot;.</td>
</tr>
<tr>
<td>10A R7</td>
<td>River Archive, undated</td>
<td>Undated</td>
<td>Reel-to-reel. Total running time: (24:00). Cymtillery Stream, Wales (7:54); River Awe, Scotland (12:18); River Orchy, Scotland (3:34). 1/2 track.</td>
</tr>
<tr>
<td>16A R101</td>
<td>Sea Sounds #10, undated</td>
<td>Undated</td>
<td>Reel-to-reel. Total running time: (48:19).</td>
</tr>
<tr>
<td>2A C93</td>
<td>Sounds on Ocean Acoustic Tape, undated</td>
<td>Undated</td>
<td>Audiocassette. Total running time: (30:00). [From Dr. Junbo Xie, Institute of Ocean Sciences, Sidney, BC, Canada]</td>
</tr>
<tr>
<td>9A DAT4</td>
<td>1 K Tone/5 Tone, undated</td>
<td>Undated</td>
<td>Digital audio tape. Total running time: (57:50).</td>
</tr>
</tbody>
</table>
Series X. Audio recordings, circa 1952-1992, undated

- **Box 5A, Item C222, Side A**
  - **[Alpha AM-FM slo, modified nightjar slo], undated**
    - Scope and Content Note
    - Audiocassette. Total running time: (31:11). Left channel, Alpha AM-FM slo, right channel, modified nightjar slo.

- **Box 4A, Item C208, Side A**
  - **Alpha norm +, undated**
    - Scope and Content Note
    - Audiocassette. Total running time: (10:38).

- **Box 4A, Item C175, Side A**
  - **Alpha slo +, 1971?**
    - Scope and Content Note
    - Audiocassette. Total running time: (7:53).

- **Box 20A, Item R158**
  - **Alpha Waves, undated**
    - Scope and Content Note
    - Reel-to-reel. Total running time: (01:05:00). Track 1 (19:47) -- Track 2 (37:05) -- Track 3 (4:19) -- Track 4 (3:44). [Recording by Dr. Joe Kamiya of brainwaves; For EAT; Electronic sounds].

- **Box 19A, Item R133**
  - **Alpha waves, AM-FM, undated**
    - Scope and Content Note
    - Reel-to-reel. Total running time: (48:13).

- **Box 5A, Item C243**
  - **Alvin, undated**
    - Scope and Content Note

- **Box 6A, Item C282, Side A**
  - **[Ascent], undated**
    - Scope and Content Note

- **Box 5A, Item C223, Side A**
  - **[Brain waves, beetle walking], undated**
    - Scope and Content Note
    - Audiocassette. Total running time: (31:26). Left channel, brain waves, right channel, beetle walking.

- **Box 5A, Item C220, Side A**
  - **[Brain waves, beetle walking], undated**
    - Scope and Content Note
    - Audiocassette. Total running time: (31:09). Left channel, brain waves, right channel, beetle walking. Side B of this cassette contained: "Untitled (Homage to Toshi Ichiyanagi, Study 2."

- **Box 5A, Item C224, Side A**
  - **[Brain waves normal, modified nightjar], undated**
    - Scope and Content Note
    - Audiocassette. Total running time: (31:18). Left channel, brain waves normal, right channel, modified nightjar.

- **Box 19A, Item R135**
  - **Brain waves, regular, undated**
    - Scope and Content Note
    - Reel-to-reel. Total running time: (48:30).
box 19A, item R136

**Brain waves, slow, undated**
Scope and Content Note
Reel-to-reel. Total running time: (48:05).

box 5A, item C225, side A

**[Brain waves slow, Alpha AM-FM normal], undated**
Scope and Content Note
Audiocassette. Total running time: (31:09). Left channel, brain waves slow, right channel, Alpha AM-FM normal.

box 4A, item C175, side B

**BRK 2 +, 1971?**
Scope and Content Note
Audiocassette. Total running time: (8:30).

box 26A, item R243

**Cat nerves, undated**
Scope and Content Note

box 19A, item R139

**Cat's eye, undated**
Scope and Content Note

box 7A, item CU38

**Cats Eye Slo-; Mos. WJ Norm+**, undated
Scope and Content Note

box 5A, item C221, side B

**[Cat's eye slow, bat 1 7/8], undated**
Scope and Content Note
Audiocassette. Total running time: (31:21). Left channel, cat's eye slow, right channel, bat 1 7/8.

box 6A, item C284, side A

**Cells, C1 [Field recording], undated**
Scope and Content Note

box 6A, item C284, side B

**Cells, C1 [Modulated sine tones], undated**
Scope and Content Note

box 5A, item C218

**Chandra, 1 1/2, 3 3/4; mod. eeg slo/norm, undated**
Scope and Content Note
Audiocassette. Total running time: (30:06).

box 31A, item R286

**[Collage of sound effects recordings], undated**
Scope and Content Note
Reel-to-reel. Total running time: (1:06:00). Track 1, (32:58); Track 2, (32:58).

box 3A, item C142, side A

**Computer - CTC data point terminal, 1971**
Scope and Content Note
Audiocassette. Total running time: (33:22). Side B of this cassette contained:
"Bklyn. Canfield, 7 Haiku."
box 7A, item CU27  
[Computer data], undated  
Scope and Content Note  
Audiocassette. Total running time: (11:15).

box 4A, item C189  
Cortical and Oscillatory Neurons, undated  
Scope and Content Note  
Audiocassette. Total running time: (01:30:27).

box 25A, item R219  
[Demo tape of Keypax], undated  
Scope and Content Note  
Reel-to-reel. Total running time: (8:10).

box 5A, item C224, side B  
[Demodulated alpha, wasp chewing modified], undated  
Scope and Content Note  
Audiocassette. Total running time: (31:29). Left channel, demodulated alpha, right channel wasp chewing modified.

box 18A, item R127  
Demodulated alpha waves, undated  
Scope and Content Note  

box 24A, item R211  
Demonstration of envelope controller, and other examples, undated  
Scope and Content Note  
Reel-to-reel. Total running time: (7:00). 1/2 track. Electronic sounds and pulses.

box 6A, item C282, side B  
[Descent], undated  
Scope and Content Note  

box 19A, item R134  
E.E.G., undated  
Scope and Content Note  
Reel-to-reel. Total running time: (48:05).

box 21A, item R161  
E.E.G. Dreaming, undated  
Scope and Content Note  
Reel-to-reel. Total running time: (01:36:54).

box 21A, item R160  
E.E.G. REM Sleep, undated  
Scope and Content Note  
Reel-to-reel. Total running time: (01:36:51).

box 5A, item C225, side B  
[EEG, nerves firing], undated  
Scope and Content Note  
Audiocassette. Total running time: (31:14). Left channel, EEG (norm., slo mix), right channel, nerves firing.

box 35A, item R337  
[Electronic sounds], undated  
Scope and Content Note  
Reel-to-reel. Total running time: (7:32).
box 5A, item C260, side A

**[Electronic sounds 1], undated**

Scope and Content Note
Audiocassette. Total running time: (31:02). Pulses.

box 26A, item R240

**[Electronic sounds 2], undated**

Scope and Content Note
Reel-to-reel. Total running time: (47:15). EEG on subcarriers, 1.3kHz-5.4 kHz (20:00) -- EMG biceps (11:35) -- ECG heart (15:43). Mono.

box 4A, item C183, side B

**Exc. Hi, undated**

Scope and Content Note
Audiocassette. Total running time: (11:21).

box 1A, item C37

**Experimental recording of dance floor via seismometer, undated**

Scope and Content Note

box 24A, item R212

**Experiments in sound modification, undated**

Scope and Content Note
Reel-to-reel. Total running time: (9:14).

box 7A, item CU39

**F. Whistle; Exc. VH -6db, undated**

Scope and Content Note

box 4A, item C160

**F:DT 3+, tcph 3, C/F 3; R: EQ 2', c/f 2', pp + EQ 2', SD + EQ 2', SD + tcph 2', SD + fp 2', SD = tp 2', undated**

Scope and Content Note

box 7A, item CU37

**Fan Delay; Maxwell Wind, undated**

Scope and Content Note

box 15A, item R87

**Haiku, undated**

Scope and Content Note
Reel-to-reel. Total running time: (17:00). Recording of breathing.

box 16A, item R103

**Ionosphere #1, undated**

Scope and Content Note
Reel-to-reel. Total running time: (48:16).

box 4A, item C183, side A

**Jet Sleep, undated**

Scope and Content Note
Audiocassette. Total running time: (8:05).

box 4A, item C177, side B

**M (Axial) 366, undated**

Scope and Content Note
Audiocassette. Total running time: (31:04). Side A of this cassette contained: "L Animals 3, 4, R Animals 11, 12."
Series X. Audio recordings, circa 1952-1992, undated

- **[Mod. NJ], 1971?**
  - Scope and Content Note
  - Audiocassette. Total running time: (31:09). Left channel, Mod. NJ slo invert; right channel, Mod. NJ norm. Invert.

- **Mod. N.J. slo, undated**
  - Scope and Content Note
  - Audiocassette. Total running time: (8:00).

- **[Modified nightjar], undated**
  - Scope and Content Note
  - Audiocassette. Total running time: (31:02). Left channel, modified nightjar, slow; right channel, modified nightjar, normal.

- **Modified nightjar, 2 speeds, undated**
  - Scope and Content Note
  - Reel-to-reel. Total running time: (15:43). Electronic sounds, slow, then fast.

- **Modified nightjar, regular, undated**
  - Scope and Content Note

- **Modified nightjar, slow, undated**
  - Scope and Content Note

- **[Modulated oscillators], undated**
  - Scope and Content Note
  - Reel-to-reel. Total running time: (57:45).

- **[Monkey slo/insect slo], undated**
  - Scope and Content Note
  - Audiocassette. Total running time: (31:25). Left channel, monkey slo/insect slo.

- **Mos. T.t. slo, undated**
  - Scope and Content Note
  - Audiocassette. Total running time: (9:45). Listed in original inventory as C185. Inventory's tape C186 seems to be an extra listing for Side B of this tape?

- **Mos. W.J. Norm/2x Frog chorus, undated**
  - Scope and Content Note

- **MTT S, undated**
  - Scope and Content Note
  - Reel-to-reel. Total running time: (31:38).

- **Muscles and nerves, undated**
  - Scope and Content Note
  - Reel-to-reel. Total running time: (32:11). 60% EEG Subcarries (20:26) -- 40% Muscle Nerves (11:45).
box 26A, item R237

**NASA recordings, undated**

Scope and Content Note

Reel-to-reel. Total running time: (1:26:00). [58 tracks in total, contents and timings listed on tape and CD inserts. Compilation signals from space.] This recording is similar to R173: “NASA telemetry - commentary.”

box 21A, item R173

**NASA telemetry - commentary, undated**

Scope and Content Note

Reel-to-reel. Total running time: (43:15). NASA Telemetry; NASA Tape C-1 Commentary.

box 4A, item C186, side A

**Nerves +, undated**

Scope and Content Note

Audiocassette. Total running time: (5:27). Listed in original inventory as C185. Inventory’s tape C186 seems to be an extra listing for Side B of this tape?

box 19A, item R138

**Nerves firing, undated**

Scope and Content Note


box 21A, item R170

**Nerves firing, undated**

Scope and Content Note

Reel-to-reel. Total running time: (24:53). Bicep nerve (16:08); Cat’s brain nerve ends firing (3:53); Cat’s eye nerve (4:48). Amplified pulses.

box 14A, item R73

**NTS, undated**

Scope and Content Note

Reel-to-reel. [Series of laboratory experiments logged in right channel, and nerve signals recorded in left channel. Notes for this tape and for R71 and R72 originally included with R72; transcriptions enclosed with reformatted copies of R71, R72, and R73].

box 14A, item R71

**NTS - June 27, undated**

Scope and Content Note

Reel-to-reel. Total running time: (10:59). [Series of laboratory experiments logged in right channel, and nerve signals recorded in left channel. Notes for this tape and for R72 and R73 originally included with R72; transcriptions enclosed with reformatted copies of R71, R72, and R73; (10:59)].

box 14A, item R72

**NTS 9-20-78, undated**

Scope and Content Note

Reel-to-reel. [Series of laboratory experiments logged in right channel, and nerve signals recorded in left channel. Notes for this tape and for R71 and R73 originally included with R72; transcriptions enclosed with reformatted copies of R71, R 72, and R73].

box 23A, item R197

**[Pulsars, Jupiter, Sun], undated**

Scope and Content Note

Series X. Audio recordings, circa 1952-1992, undated

Pulsers, Pepscillator, Delay Invert, 1971?  
Scope and Content Note  
Audiocassette. Total running time: (31:09). Amplified, electronic sounds. This recording is similar to C179: “Pulsers (L) invert, BRK 2 (R) invert.”

Pulses (L) invert, BRK 2 (R) invert, 1971?  
Scope and Content Note  
Audiocassette. Total running time: (29:52). This recording is similar to C178: “Pulsers, Pepscillator, Delay Invert.”

Pulses, undated  
Scope and Content Note  

[Rising tone], undated  
Scope and Content Note  
Reel-to-reel. Total running time: (12:15).

Science Fiction Sound Effects, undated  
Scope and Content Note  

Source material: BK 2, undated  
Scope and Content Note  
Audiocassette. Total running time: (30:31).

Spacings, Doubles, March 16, 1986  
Scope and Content Note  

Subject, undated  

Alpha N.125 -5db  
Scope and Content Note  

Alpha N.250 -2.5db  
Scope and Content Note  

MOS.WJ Soft, Fast no Sample  
Scope and Content Note  
Audiocassette. Total running time: (3:10). Amplified sounds.

NJS 125 0db  
Scope and Content Note  
Audiocassette. Total running time: (3:10). Amplified sounds.

WN 250 +3db  
Scope and Content Note  
Series X. Audio recordings, circa 1952-1992, undated

- **WN 3.5k -5db**
  - Scope and Content Note

- **WN SUB2 +4.5db**
  - Scope and Content Note

- **WN SUB1 -2.5db**
  - Scope and Content Note

- **WN 750**
  - Scope and Content Note

- **Telemetry #4, undated**
  - Scope and Content Note

- **[Test recording; Modulated sine tones], undated**
  - Scope and Content Note
  - Audiocassette. Total running time: (2:30).

- **[Tudor. A: M-S], undated**
  - Scope and Content Note

- **Tudor Source 1, undated**
  - Scope and Content Note

- **Tudor Source 2, undated**
  - Scope and Content Note

- **Untitled Tape 3, undated**
  - Scope and Content Note

- **Video, 1971?, undated**
  - **Reel 1, Video, undated**
    - Scope and Content Note
    - Reel-to-reel. Total running time: (01:05:49). Electronic sounds. This recording is similar to R266: "[Reel 2, Video ?]."

- **[Reel 2, Video] [?], undated**
  - Scope and Content Note
  - Reel-to-reel. Total running time: (27:52). Unlabeled tape. Note on reel: II-V. Electronic sounds. This recording is similar to R264: "Reel 1, Video."
Video 3, 05; Jet Sleep, EEG, Wasp Chewing - modified, Mos. t.t. slo, 1971?

Scope and Content Note

VSR 3/90, 1990

Scope and Content Note
Audiocassette. Total running time: (46:21).

[Wasp chewing slow, mosquito in test tube norm], undated

Scope and Content Note
Audiocassette. Total running time: (31:45). Left channel, wasp chewing slow, mosquito in test tube norm.

[Xerox cassette, XR-1550], undated

Scope and Content Note
Audiocassette. Repeated electronic noise, possibly data recording[?]

Natural sounds, 1969-1972, undated

317, Footsteps, undated

Scope and Content Note

5.30-7.30 AM, undated

Scope and Content Note
Audiocassette. Total running time: (45:31).

Air (C) (orig.), undated

Scope and Content Note

[Airplane or glider flight], undated

Scope and Content Note
Audiocassette. Total running time: (14:12).

Bells, floor stool, undated

Scope and Content Note
Audiocassette. Total running time: (01:00:00).

Beograd mirror, Sadler's Wells walk, undated

Scope and Content Note
Audiocassette. Total running time: (31:18).

Beograd, Sadler's Wells Walk, undated

Scope and Content Note
Audiocassette. Total running time: (31:24).
### Series X. Audio recordings, circa 1952-1992, undated

#### Bhutan 1st Reel [village sounds], undated

**Scope and Content Note**
Reel-to-reel. Total running time: (38:14). [Village sounds; 22 tracks, total timing, (38:14)].

#### Birdtree, Sadler's Wells buzzer, undated

**Scope and Content Note**
Audiocassette. Total running time: (25:09).

#### Bluff [recording of wind], undated

**Scope and Content Note**

#### Bob Duffis - sound effects, undated

**[tape 1]**

**Scope and Content Note**
Reel-to-reel. Total running time: (24:06). [Tracks 1-16 from original reel 209, (24:06)].

**[tape 2]**

**Scope and Content Note**
Reel-to-reel. Total running time: (24:06). [Tracks 17-25 from original reel 210, (24:06)].

#### Breathing and Laughing, undated

**Scope and Content Note**
Reel-to-reel. Total running time: (48:26).

#### BRK1/BRK2, undated

**Scope and Content Note**

#### [Brooklyn kids], undated

**Scope and Content Note**
Audiocassette. Total running time: (12:07).

#### Canfield, undated

**Scope and Content Note**
Audiocassette. Total running time: (31:08). Storrs Canfield.

#### [Canfield, Chicago '71], 1971

**Scope and Content Note**
Audiocassette. Total running time: (19:50).

#### [Canfield, Brooklyn '69], 1969

**Scope and Content Note**
Audiocassette. Total running time: (24:33). Side B of this cassette contained: "York Rehearsal."

#### Canfield, UCLA, undated

**Scope and Content Note**
box 21A, item R172

[Chiricahua region sounds], undated
Scope and Content Note
Reel-to-reel. Total running time: (27:55). Sounds of the Chiricahua Mountain region. Sounds of the American Southwest; Chiricahua Mountain Region; Sounds of the Dry Season; Sounds of the Wet Season.

box 15A, item R88

Clam Room, 1970 April 13
Scope and Content Note
Reel-to-reel. Total running time: (19:00). Track 1 (16:58) -- Track 2 (2:08). Outdoor ambiance, followed by spoken word.

box 6A, item C264

David Tudor: Metro, undated
Scope and Content Note
Audiocassette. Total running time: (30:40).

box 5A, item C253

David's Tape, undated
Scope and Content Note

box 26A, item R239

Dupe of #27, #28, undated
Scope and Content Note

box 11A, item R29

Federation of Ontario Naturalists Presents Sounds of Nature: a Day in Algonquin Park, undated
Scope and Content Note

box 4A, item C173

Fenice '72, 1972
Scope and Content Note

box 4A, item C166, side B

[Field recording - Khmer], undated
Scope and Content Note
Audiocassette. Total running time: (47:03).

box 4A, item C166, side A

[Field recording - Zoo to 55], undated
Scope and Content Note
Audiocassette. Total running time: (30:21).

box 7A, item CU21

[Field recording of walking through leaves, water, and birds], undated
Scope and Content Note
Audiocassette. Total running time: (17:15).

box 7A, item CU16

[Fireworks], undated
Scope and Content Note
Audiocassette. Total running time: (10:28).

Floor Loop, undated
<table>
<thead>
<tr>
<th>Box Item</th>
<th>Title</th>
<th>Scope and Content Note</th>
<th>Total Running Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>15A, item R89</td>
<td>Floor Loop, Gravel Dump, undated</td>
<td>Reel-to-reel. Total running time: (01:36:18).</td>
<td></td>
</tr>
<tr>
<td>15A, item R81</td>
<td>Floor Loop - Sandpaper</td>
<td>Reel-to-reel. Total running time: (01:36:20).</td>
<td></td>
</tr>
<tr>
<td>16A, item R92</td>
<td>Floor Loops, Asphalt, Motorcycle Passing</td>
<td>Reel-to-reel. Total running time: (01:36:19).</td>
<td></td>
</tr>
<tr>
<td>17A, item R104</td>
<td>Footsteps, Continuous, undated</td>
<td>Reel-to-reel. Total running time: (48:06).</td>
<td></td>
</tr>
<tr>
<td>5A, item C250, side A</td>
<td>Grenoble, undated</td>
<td>Audiocassette. Total running time: (31:30).</td>
<td></td>
</tr>
<tr>
<td>5A, item C250, side B</td>
<td>Grenoble, under platform</td>
<td>Audiocassette. Total running time: (31:28).</td>
<td></td>
</tr>
<tr>
<td>25A, item R221</td>
<td>Grenoble curtain and fountain</td>
<td>Reel-to-reel. Total running time: (32:51). 1/2 Stereo. This reel also contained: &quot;Earth Vibes (stereo)&quot;.</td>
<td></td>
</tr>
<tr>
<td>6A, item C269</td>
<td>Gyuto monks and Prismatic Flute, undated</td>
<td>Audiocassette. Total running time: (52:43). [6 tracks, total timing, (52:43); See inserts with copies for details].</td>
<td></td>
</tr>
<tr>
<td>34A, item R330</td>
<td>Harper Chicago Smitty Wind, undated</td>
<td>Reel-to-reel. Total running time: (32:03). This tape seems almost completely blank. Air ambiance[?]</td>
<td></td>
</tr>
<tr>
<td>21A, item R162</td>
<td>[Heart; Boats], undated</td>
<td>Reel-to-reel. Total running time: (37:00). Heart (27:19) -- Boats (9:41). [Heart sounds, with some spoken word. Boat sounds].</td>
<td></td>
</tr>
</tbody>
</table>
Series X. Audio recordings, circa 1952-1992, undated


box 3A, item C141, side A  
[Ketjak], undated  
Scope and Content Note  
Audiocassette. Total running time: (19:39).

box 4A, item C170, side B  
Koln '72, 1972  
Scope and Content Note  
Audiocassette. Total running time: (30:45).

box 20A, item R151  
Lawrence Shove: #11 Natural Machinery, undated  
Scope and Content Note  
Reel-to-reel. Total running time: (45:02). Tracks 1 and 3. Sound library - nature sounds with introductions.

box 20A, item R155  
Ludwig Koch Nature Recordings, undated  
Scope and Content Note  

box 15A, item R80  
Ludwig Koch Continued, undated  
Scope and Content Note  

box 17A, item R111  
Miscellaneous human and natural [sounds], undated  
Scope and Content Note  

box 20A, item R152  
Miscellaneous Sounds - Duffis, undated  
Scope and Content Note  
Reel-to-reel. Total running time: (19:56). Dupe of Bob Duffis Tapes; 25 items, listed, with timings, on insert notes with copies; Fire, footsteps, singing scales, and more.

box 22A, item R176  
Natural, Human, Machinery, undated  
Scope and Content Note  

box 6A, item C272  
NG, undated  
Scope and Content Note  
Audiocassette. Total running time: (01:32:00). Side A (46:00) -- Side B (46:00).

box 3A, item C140  
Odeon walk '70, 1970  
Scope and Content Note  

box 2A, item C95, side B  
[Outdoor ambiance], undated  
Scope and Content Note  
Audiocassette. Total running time: (27:56). Side A of this cassette contained: "Forestspeech - Dub."
Series X. Audio recordings, circa 1952-1992, undated

box 7A, item CU18

[Parade], undated
Scope and Content Note
Recording of a parade.

box 17A, item R114

Rain, undated
Scope and Content Note
Reel-to-reel. Total running time: (48:12).

box 17A, item R115

Rain Forest, undated
Scope and Content Note
Reel-to-reel. Total running time: (48:19). [Note on tape box: #11 Rain Forest Continuous from #28].

box 22A, item R177

Rainstorm; Earthquake; Ionosphere, undated
Scope and Content Note

box 6A, item C265, side B

Restaurant/Rotation/Telefreq., etc., undated
Scope and Content Note
Audiocassette. Total running time: (31:16).

box 34A, item R328

Room Tone, undated
Scope and Content Note
Reel-to-reel. Total running time: (37:24).

box 4A, item C174

Schubert/Amsterdam floor cleaning '70/BAM outside '70, 1970
Scope and Content Note
Audiocassette. Total running time: (52:00). Side A (21:00) -- Side B (31:00).

box 25A, item R228

SFX record, undated
Scope and Content Note
Reel-to-reel. Total running time: (14:59). Includes sounds such as rain, people talking, bells, carnival music, music box.

Sound Effects, undated
Scope and Content Note
Reel-to-reel. Total running time: (20:20). [Note in tape box lists effects recorded. Misc sounds and ambiances].

box 15A, item R85

[Note listing sound effects]
Scope and Content Note
A list of sound effects. Was enclosed with original reel-to-reel tape R85.

box 15A

Sound Effects, 1962
Scope and Content Note
Series X. Audio recordings, circa 1952-1992, undated

<table>
<thead>
<tr>
<th>Box/Item</th>
<th>Title</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>34A, item R333</td>
<td>Sound Effects Recording, undated</td>
<td>Scope and Content Note&lt;br&gt;Reel-to-reel. Total running time: (42:30). Track 1 (32:46) -- Track 2 (9:47).</td>
</tr>
<tr>
<td>21A, item R174</td>
<td>Sounds of a tropical rain forest in America, undated</td>
<td>Scope and Content Note&lt;br&gt;Reel-to-reel. Total running time: (25:00). The dry season (11:57) -- The rainy season (13:11).</td>
</tr>
<tr>
<td>5A, item C257, side A</td>
<td>[Source material, Rish orig.], undated</td>
<td>Scope and Content Note&lt;br&gt;Audiocassette. Total running time: (3:42).</td>
</tr>
<tr>
<td>5A, item C257, side B</td>
<td>[Source material, W: dd, pp, CF], undated</td>
<td>Scope and Content Note&lt;br&gt;Audiocassette. Total running time: (12:54).</td>
</tr>
<tr>
<td>26A, item R238</td>
<td>Source tape dupe, #25, #26, undated</td>
<td>Scope and Content Note&lt;br&gt;Reel-to-reel. Total running time: (01:00:00). Sounds of American Southwest (26:36) -- Sounds of Tucson, and insect sounds (33:28). Stereo, 1/4 track.</td>
</tr>
<tr>
<td>20A, item R154</td>
<td>Surf Storm, undated</td>
<td>Scope and Content Note&lt;br&gt;Reel-to-reel. Total running time: (46:00). Track 1 (11:06) -- Track 2 (15:53) -- Track 3 (19:15).</td>
</tr>
<tr>
<td>5A, item C246, side A</td>
<td>Tesla, undated</td>
<td>Scope and Content Note&lt;br&gt;Audiocassette. Total running time: (10:44).</td>
</tr>
</tbody>
</table>
Series X. Audio recordings, circa 1952-1992, undated

Findings aid for the David Tudor papers, 1800-1998, bulk 1940-1996

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Box 3A, item C141, side B

[Train], undated

Scope and Content Note
Audiocassette. Total running time: (8:17).

Box 25A, item R224

Trains in Sydney, undated

Scope and Content Note
Reel-to-reel. Total running time: (15:21).

Box 7A, item CU23

[Unidentified collage of sounds], undated

Scope and Content Note

Box 10A, item R2

Village Cries, Miscellaneous tape 1, undated

Scope and Content Note
Reel-to-reel. Total running time: (30:33). 1 and 3.

Box 4A, item C168

Whales/Arnhem ’70/Breda ’70 rehearsal/Rotterdam ’70, 1970

Scope and Content Note
Audiocassette. Total running time: (49:00). Side A (25:00) -- Side B (24:00).

Box 5A, item C249

Whistles, undated

Scope and Content Note
Audiocassette. Total running time: (45:19).

Box 18A, item R118

Wind, undated

Scope and Content Note
Reel-to-reel. Total running time: (48:11).

Box 10A, item R3

Wind Rec. Experiment, 1/3, undated

Scope and Content Note
Reel-to-reel. Total running time: (11:33). 1 and 3. First half of tape seems to be recorded-over with singing/music; second half seems almost blank - possibly of wind[?].

Box 3A, item C138, side B

York pump to 40 Perc 42-54, undated

Scope and Content Note
Audiocassette. Total running time: (23:25).

David Tudor performances, 1956-1989, undated

Scope and Content Note
From the late 1940s to the late 1960s David Tudor was known primarily as a pianist, before turning exclusively to the composition of live electronic music. This group of audio recordings consists of historical recordings of piano performances by Tudor.

Box 2A, item C66

David Tudor historical recording, undated

Scope and Content Note
Audiocassette. Total running time: (01:19:55). Side A (38:00) -- Side B (41:54). Piano music, possibly various composers, from 50s and 60s. Appears to be a duplicate of C67: "David Tudor historical recording."
**David Tudor historical recording, undated**

Scope and Content Note

Audio cassette. Total running time: (01:18:29). Side A (37:28) -- Side B (41:00). Piano music, possibly various composers, from 50s and 60s. Appears to be a duplicate of C66: "David Tudor historical recording."

---

**David Tudor, Performance at Alternative Museum, 1989 April 19**

Scope and Content Note


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**David Tudor at Internationale Ferienkurse für Neue Musik Darmstadt, 1956-1961**

Immediate Source of Acquisition note

These audio cassette tapes were donated to the repository by John Holzaepfel in 2001.

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**David Tudor, Piano 1956 Ferienkurse, 1956**

Scope and Content Note


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**David Tudor, Piano 1958 Ferienkurse, 1958**

Scope and Content Note


---

**David Tudor, Piano 1958 Ferienkurse I. Teil, 1958**

Scope and Content Note


---

**David Tudor, Piano 1958 Ferienkurse II. Teil, 1958**

Scope and Content Note

<table>
<thead>
<tr>
<th>Box</th>
<th>Item</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>29A, item R263</td>
<td>David Tudor - Piano Recording Session Tape, 1960 June 14</td>
<td>Reel-to-reel. Total running time: (21:21). Take 1 (8:30) -- Take 2 (9:51) -- Take 3 (3:00).</td>
</tr>
</tbody>
</table>
EAT: David Tudor performance at Xenon, NYC, 1979 March 1
Scope and Content Note

Event, 1988 June 24
Scope and Content Note

Tudor [historical recording?], undated
Scope and Content Note
Reel-to-reel. Total running time: (15:54).

Other musical works, circa 1954-1994
Scope and Content Note
This group of audio recordings consists of unidentified, miscellaneous, and compilations of musical works, both instrumental and electronic.

A Piece for Prepared Piano, undated
Scope and Content Note
Reel-to-reel. Total running time: (6:08).

Accordion, undated
Scope and Content Note
Reel-to-reel. Total running time: (24:17). Accordion; Handel - Royal Fireworks Overture: God Save the Queen at End.

[American folk singing], undated
Scope and Content Note
Reel-to-reel. Total running time: (44:44).

[Bandoneon Music], undated
Scope and Content Note
Reel-to-reel. Total running time: (37:35).

Bonus selection, undated
Scope and Content Note
Reel-to-reel. Total running time: (15:10). Tape 1: Special Rainforest of the Month tape. 1/2 track, 2 channel, mono.

Collage recordings, undated
Scope and Content Note
box 22A, item R179

[Collage recording] Scope and Content Note
Reel-to-reel. Total running time: (9:41). Track 1 (1:29) -- Track 2 (0:59) -- Track 3 (1:09) -- Track 4 (0:34) -- Track 5 (1:54) -- Track 6 (1:56) -- Track 7 (2:40). Tape consists of edited bits of recorded music. Various music pieces, spoken word. Track listings correspond to sections of tape separated by leader tape.

box 22A, item R189

[Collage recording] Scope and Content Note
Reel-to-reel. Total running time: (20:27). Recorded music in a room, and counting in French. Part of tape recorded at double speed. Spoken word over recorded collage of music; section that seems to be recorded while at fast forward; Amplified, electronic sounds.

box 35A, item R339

[Collage recording] Scope and Content Note
Reel-to-reel. Total running time: (9:10). Appears to be test recordings. Collage piece of music, singing, spoken word, testing mics out.

Composers Inside Electronics, undated

box 28A, item R258

[Tape 1, channels 1 and 2] Scope and Content Note
Reel-to-reel. Total running time: (01:06:00). David Tudor, Pulsers (52:11) -- Audience Talk, by Rhys Chatham (13:48). Not labeled as such, but this is "Composers Inside Electronics." Channels 1 and 2.

box 28A, item R258

[Tape 1, channels 3 and 4] Scope and Content Note
Reel-to-reel. Total running time: (01:06:00). David Tudor, Pulsers (52:11) -- Audience Talk, by Rhys Chatham (13:48) Not labeled as such, but this is "Composers Inside Electronics." Channels 3 and 4.

box 28A, item R257

[Tape 2, channels 2 and 4], January 6, 1977 Scope and Content Note

box 28A, item R257

[Tape 2, channels 1 and 3], January 6, 1977 Scope and Content Note

box 3A, item C118

Concepts of Sound - Harmonialosclitoralization, undated Scope and Content Note

box 2A, item C99

Confluence, 1977 Scope and Content Note
CPE/Tudor at Mills, 1994 May 3

**Coward, 1994 May 3**

Scope and Content Note
This reel also contained: "Neural Synthesis No. 3 by David Tudor."

---

Tenney, 1994 May 3

Scope and Content Note
This reel also contained: "Neural Synthesis No. 3 by David Tudor."

---

Tenney, 1994 May 3

Scope and Content Note
Digital audio tape. Total running time: (11:36). Harmonium by James Tenney. This reel also contained: "Neural Synthesis No. 3 by David Tudor."

---

David Holzman, pianist, undated

**David Holzman, pianist**

Scope and Content Note
Audiocassette. Total running time: (01:07:10). Letter from David Holzman to David Tudor enclosed with original cassette. Composer and date for each track given on cassette label insert - see inserts with copies for details.

---

**[Letter from David Holzman to David Tudor]**

Scope and Content Note
Text. Enclosed with original cassette C117.

---

David Holzman, pianist

Scope and Content Note

---

**[Demonstration of TC1210 effects processor], undated**

Scope and Content Note

---

Demonstration tape from Sanyo of canned background music, undated

Scope and Content Note

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Scope and Content Note
Reels 180-187 identified as 7.5 ips copies of the tapes John Cage and David Tudor used for their concert at Donauschinen Music Festival on Oct. 17, 1954. Reels 180-187 may contain the only surviving copy of the eight track version of Earle Brown’s Octet.

---

**[Tape 1 of 8], 1954 October 17**

Scope and Content Note
<table>
<thead>
<tr>
<th>Box and Item</th>
<th>Title</th>
<th>Detail</th>
</tr>
</thead>
</table>
| 22A, item R181 | [Tape 2 of 8], 1954 October 17  | Scope and Content Note  
| 22A, item R182 | [Tape 3 of 8], 1954 October 17  | Scope and Content Note  
| 22A, item R183 | [Tape 4 of 8], 1954 October 17  | Scope and Content Note  
| 22A, item R184 | [Tape 5 of 8], 1954 October 17  | Scope and Content Note  
| 22A, item R185 | [Tape 6 of 8], 1954 October 17  | Scope and Content Note  
| 22A, item R186 | [Tape 7 of 8], 1954 October 17  | Scope and Content Note  
| 22A, item R187 | [Tape 8 of 8], 1954 October 17  | Scope and Content Note  
| 25A, item R225 | Disques Holiday, undated  | Scope and Content Note  
| 3A, item C121  | Dreamsound - R.I.P. Hayman, 1954 October 17  | Scope and Content Note  
Audiocassette. Total running time: (54:25). Dream Waves (32:17) -- Sleep Song (8:02) -- Snore Sonata (4:04) -- Yawn Quartet (10:00). Dreamsound is a subliminal event for sleeping audience which encourages relaxation, comfortable sleep, and pleasant dreams. A variety of audio and visual media provide impetus to dream images. The event has been performed in many venues including the New Music America Festival and as an overnight radio concert. |
<table>
<thead>
<tr>
<th>Box Item</th>
<th>Title</th>
<th>Date</th>
<th>Scope and Content Note</th>
</tr>
</thead>
<tbody>
<tr>
<td>14A, R62</td>
<td><strong>Indian Background Music and Sounds, 1970, undated</strong></td>
<td></td>
<td>Reel-to-reel. Total running time: (02:09:08). Letter from Dextra Frankel to Peter Poole, and Catalog Information Sheet, enclosed with original reel.</td>
</tr>
<tr>
<td>14A</td>
<td><strong>[Letter from Dextra Frankel to Peter Poole], 1970 December 15</strong></td>
<td></td>
<td>Text. Enclosed with original reel-to-reel tape R62.</td>
</tr>
</tbody>
</table>
box 10A, item R8  
**La Bone at ARC Gallery, Chicago, 1978 August 11**

Scope and Content Note

box 11A, item R16  
**Lakeview Assembly, 1958-1959**

Scope and Content Note

box 7A, item CU42  
**Live Improvisation at Zuckerman's, NYC, 1990 April**

Scope and Content Note

box 25A, item R223  
**Musica Instrumentalis [Probably Lowell Cross?], undated**

Scope and Content Note
Reel-to-reel. Total running time: (17:35).

box 19A, item R141  
**[Native American Music], undated**

Scope and Content Note
Reel-to-reel. Total running time: (13:36). This reel also contained: "Lecture by B.F. Skinner."

box 5A, item C252  
**NC210, undated**

Scope and Content Note

box 34A, item R331  
**[Piano music], undated**

Scope and Content Note
Reel-to-reel. Total running time: (48:05).

box 12A, item R32  
**[Piano Phase, Reed Phase], 1967, undated**

Scope and Content Note
Reel-to-reel. Total running time: (22:10). Piano Phase (12:50) -- Reed Phase (9:30). Arthur Murphy and Steve Reich, pianos. Jon Gibson, soprano Saxophone, and two channel tape. 2 track, stereo. Letter to David Tudor, possibly from Steve Reich, enclosed with original reel.

box 12A  
**[Letter to David Tudor, possibly from Steve Reich], 1967 October 6**

Scope and Content Note
Text. Enclosed with original reel-to-reel tape R32.

box 5A, item C238  
**[Prepared piano piece], undated**

Scope and Content Note

box 18A, item R119  
**Recording of KPFA Broadcast of Concert featuring pieces by John Cage, David Tudor, and Lamont Young, [1958?]**

Scope and Content Note
Reel-to-reel. Total running time: (34:02). Miscellaneous pieces, with introduction.
box 12A, item R36  
**Rhythm Studies, undated**

Scope and Content Note

box 6A, item C288  
**Saaz Raag Aur Taal, Vol. I, undated**

Scope and Content Note
Audiocassette. Total running time: (01:00:48). Instrumental music of India.

box 6A, item C290  
**Saaz Raag Aur Taal, Vol. II, undated**

Scope and Content Note
Audiocassette. Total running time: (56:59). Instrumental music of India.

box 5A, item C217, side B  
**Signals, 1981 March 21**

Scope and Content Note

box 4A, item C190  
**Sounding the I Ching, undated**

Scope and Content Note

box 24A, item R215  
**South Indian classical, Tape 2, undated**

Scope and Content Note
Reel-to-reel. Total running time: (01:04:37).

box 25A, item R226  
**South Indian instrumental, Tape 1, undated**

Scope and Content Note
Reel-to-reel. Total running time: (01:04:18).

box 34A, item R329  
**Sweet Mystery of Life, undated**

Scope and Content Note
Reel-to-reel. Total running time: (17:08). Recording of 78 rpm, or Edison, record of Sweet Mystery of Life. Recording of song, plus some static/tones [?].

box 3A, item C146  
**Tellus, The Audiocassette Magazine, #9 - Music with Memory, 1985**

Scope and Content Note

box 16A, item R98  
**The Key, 1958**

Scope and Content Note

box 5A, item C262  
**U.S. Steel Cello Ensemble, 1st night, '78, 1978**

Scope and Content Note

box 4A, item C163  
**Unidentified recordings, undated**

Scope and Content Note
Audiocassette. Total running time: (01:31:00). Side A (44:43) -- Side B (46:16). This recording is similar to C171: "[Unidentified]."
Box 4A, item C165, side A

[Unidentified]
Scope and Content Note
Audiocassette. Total running time: (3:11). Side B of this cassette contained: "Canfield, UCLA."

Box 4A, item C171

[Unidentified]
Scope and Content Note
Audiocassette. Total running time: (01:01:40). Side A (30:51) -- Side B (30:48). This recording is similar to C163: "[Unidentified]."

Box 5A, item C244, side B

[Unidentified]
Scope and Content Note
Audiocassette. Total running time: (37:23).

Box 7A, item CU10

[Unidentified]
Scope and Content Note
Audiocassette. Total running time: (13:34). Recording of prepared piano, or other percussive instrument. Amplified sounds.
This recording is similar to CU11: "[Unidentified]."

Box 7A, item CU11

[Unidentified]
Scope and Content Note
Audiocassette. Total running time: (2:03). Recording of prepared piano, or other percussive instrument. Amplified sounds.
This recording is similar to CU10: "[Unidentified]."

Box 13A, item R51

Welt II, undated
Scope and Content Note
Reel-to-reel. Total running time: (8:14). Recording of electronically modulated piano.

Spoken word recordings, circa 1969-1995
Scope and Content Note
This group of audio recordings consists of interviews, speeches, and miscellaneous spoken word.

Box 4A, item C167

1 & 2 Dinner S.D. 2/71, 1971 February
Scope and Content Note

Box 4A, item C198

Sutherland, Roger. A message from Roger Sutherland, 1992 July
Scope and Content Note
[Date on cassette label is 1996?].

Box 22A, item R178

Audio letter to John Cage, undated
Scope and Content Note

Box 15A, item R84

Cecil Coker, undated
Scope and Content Note
Reel-to-reel. Total running time: (02:02:22). Recording of speech about phonetics.
Series X. Audio recordings, circa 1952-1992, undated

- **box 3A, item C133**
  - **David Tudor with Charles Amirkhanian, on KPFA, 1995 July 17**
  - Scope and Content Note

- **box 27A, item R249**
  - **Diane Wakoski Reading a Selection of Her Own Poetry, San Francisco, 1960**
  - Scope and Content Note
  - Reel-to-reel. Total running time: (40:22).

- **box 15A, item R86**
  - **[English Language Course], undated**
  - Scope and Content Note
  - Reel-to-reel. Total running time: (11:48). English Language Course [?].

- **box 5A, item C239, side B**
  - **Episode 2, The Hitch Hiker's Guide to the Galaxy, undated**
  - Scope and Content Note

- **box 3A, item C125**
  - **Every Wulf, Variation 2, undated**
  - Scope and Content Note

- **box 6A, item C285**
  - **Field recordings and dictation, undated**
  - Scope and Content Note

- **box 16A, item R93**
  - **Floor Loops for Whales, undated**
  - Scope and Content Note

- **box 3A, item C145**
  - **Inventor of Genius: John Cage, 1989-1990**
  - Scope and Content Note
  - Audiocassette. Total running time: (57:48). BBC Radio 3 production, 12/12/89. Interview. Letter from Andrew Cheevers of the BBC to David Tudor enclosed with original cassette. This recording is similar to C132: "John Cage in Memoriam, WBAI, 8/17/92."

- **box 3A**
  - **[Letter from Andrew Cheevers of the BBC to David Tudor] 1990 July 10**
  - Scope and Content Note
  - Text. A letter from Andrew Cheevers of the BBC to David Tudor. Was enclosed with original cassette C145 entitled "Inventor of Genius: John Cage."

- **box 15A, item R86**
  - **[Japanese Vocalists], undated**
  - Scope and Content Note

- **box 15A, item R82**
  - **Japanese Welcome Hiromi, undated**
  - Scope and Content Note
box 3A, item C132  
**John Cage In Memoriam, WBAI, 8/17/92, 1992 August 17**

Scope and Content Note
Audiocassette. Total running time: (02:00:05). Prod. Raphael Mostel; 1992. Interview. This recording is similar to C145: "Inventor of Genius: John Cage."

box 10A, item R15  
**Cage, John. John Test, undated**

Scope and Content Note

box 19A, item R141  
**Lecture by B.F. Skinner, undated**

Scope and Content Note
Reel-to-reel. Total running time: (01:05:12). This reel also contained: "Recording of Native American Music."

box 1A, item C34, side A  
**Material collected for a showing of the artist Fanny Schoning [part 1], 1988-1989**

Scope and Content Note

box 1A, item C34, side B  
**Material collected for a showing of the artist Fanny Schoning [part 2], 1988-1989**

Scope and Content Note

box 21A, item R167  
**NASA Commentary/Outer Space Treaty, undated**

Scope and Content Note
Reel-to-reel. Total running time: (46:00).

box 6A, item C292  
**Newstrack Executive Tape Service, undated**

Scope and Content Note
Audiocassette. Total running time: (18:56).

box 16A, item R94  
**Newstrack Executive Tape Service [reel 1]**

Scope and Content Note

box 16A, item R95  
**Newstrack Executive Tape Service [reel 2]**

Scope and Content Note

box 26A, item R235  
**Snack Bar Meeting, undated**

Scope and Content Note

**Tudor talks, 1995**

---

[Tudor talk with John D. S. Adams], 1995 September 5
Scope and Content Note
Audiocassette. Total running time: (36:03).

[Tudor talk with John D. S. Adams], 1995 December 21
Scope and Content Note
Audiocassette. Total running time: (15:54).

[Tudor talk with John Holzaepfel], 1995 November 4
Scope and Content Note
Audiocassette. Total running time: (46:05).

[Tudor talk with Peter Zaparinuk], 1995 November 30
Scope and Content Note
Audiocassette. Total running time: (57:31).

Workshop, Tudor, etc., 14/6/88, Radio 100, 1988 June 14
I & II, 1988 June 14
Scope and Content Note

III & IV, 1988 June 14
Scope and Content Note

V & VI, 1988 June 14
Scope and Content Note

York rehearsals, 1960, undated
York Rehearsal, 1969
Scope and Content Note

York Rehearsal, undated
Scope and Content Note
Audiocassette. Total running time: (50:49).

Missing recordings, blank tapes, 1973-1984, undated
Scope and Content Note
Several audio items noted in the original inventory refer to items that were not included in the collection once received. Other items referred to in the original inventory were found to be blank. These items are listed here.

Rainforest IV, 1979
Scope and Content Note
Rainforest IV [Recorded in Philadelphia, April 7, 1979. Binaural tape (Sides A & B)]; 1979. [Missing when collection was first received.]
<table>
<thead>
<tr>
<th>Item</th>
<th>Description</th>
<th>Scope and Content Note</th>
</tr>
</thead>
<tbody>
<tr>
<td>2A, C64</td>
<td>Microphone, 1973</td>
<td>Mix 2 AB; 1973. [Both sides of this cassette are actually blank.]</td>
</tr>
<tr>
<td>C65</td>
<td>Dialects, 1984 March 15</td>
<td>Side A, Mix A, 27’30; Side B, Mix B, 27’30 [Copy of Cramps LP]; 1973. [Missing when collection was first received.]</td>
</tr>
<tr>
<td>C69</td>
<td>Dialects, 1984 March 15</td>
<td>[PCM 16 bit dub, recorded by John Driscoll]; 1984. [Missing when collection was first received].</td>
</tr>
<tr>
<td>C184</td>
<td>Dialects, 1984 March 15</td>
<td>[PCM 16 bit dub, recorded by John Driscoll]; 1984. [Missing when collection was first received. The tape listed as such in the original inventory seems actually to be tape #185].</td>
</tr>
<tr>
<td>7A, CU1</td>
<td>Dialects, 1984 March 15</td>
<td>[Blank tape]</td>
</tr>
<tr>
<td>7A, CU2</td>
<td>Dialects, 1984 March 15</td>
<td>[Blank tape]</td>
</tr>
<tr>
<td>7A, CU3</td>
<td>Dialects, 1984 March 15</td>
<td>[Blank tape]</td>
</tr>
<tr>
<td>7A, CU4</td>
<td>Dialects, 1984 March 15</td>
<td>[Blank tape]</td>
</tr>
<tr>
<td>7A, CU5</td>
<td>Dialects, 1984 March 15</td>
<td>[Blank tape]</td>
</tr>
<tr>
<td>7A, CU7</td>
<td>Dialects, 1984 March 15</td>
<td>[Blank tape]</td>
</tr>
</tbody>
</table>
Series X. Audio recordings, circa 1952-1992, undated

Series X. Audio recordings, circa 1952-1992, undated

<table>
<thead>
<tr>
<th>Box</th>
<th>Item</th>
<th>Title &amp; Notes</th>
</tr>
</thead>
</table>
| 36D | V8   | Kiyohiko Sano performing, 1979  
Scope and Content Note  
Total running time: (20:34). |
| 36D | V9   | Rainforest - David Tudor - Composer's Forum, undated  
Scope and Content Note  
Total running time: (8:44). Recorded at Synapse cable TV, with: John Driscoll, Linda Fisher, Ralph Jones, David Tudor, Bill Viola. |
| 37D | V10  | Rainforest, 1981  
Scope and Content Note  
Total running time: (20:00). Produced by George Bolling; c. 2. |
| 37D | V11  | Rainforest - Synapse, 1974  
Scope and Content Note  
Total running time: (01:02:35). Dub from 1/2 inch, color, 60 min., stereo. |
| 37D | V12  | Brazos River, undated  
Scope and Content Note  
Total running time: (58:44). |
| 37D | V13  | Brazos River, undated  
Scope and Content Note  
Total running time: (58:16). First trial composite [mailed from Mark Birnbaum to David Tudor]. |
| 37D | V14  | Brazos River, undated  
Scope and Content Note  